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STILL THE BEAVER

Story by

Nick Abdo

and

Brian Levant

Teleplay by

Brian Levant

#85663

STILL THE BEAVER

CAST

JUNE CLEAVER
KIMBERLY CLEAVER
BEAVER CLEAVER
UPS MAN
WALLY CLEAVER
MARY ELLEN CLEAVER
EDDIE HASKELL
COREY CLEAVER
OLIVER CLEAVER
GILBERT BATES
LARRY MONDELLO
RICHARD RICKOVER
FRED RUTHERFORD
CLARENCE "LUMPY" RUTHERFORD
WORKER #1 (PG. 78)
PAINTER (PG. 81)
MARCUS GARVEY (PG. 81)
MISS LANDERS (PG. 84)
EDDIE HASKELL, JR. (PG. 86)
JIM ANDERSON (R. YOUNG)

VOICE OVER:
LINGUIST (PG. 63)

#85663

STILL THE BEAVER

SETS

INTERIORS:

BEAVER'S TOWNHOUSE
CLEAVER HOUSE
  DINING ROOM
  BATHROOM
  MASTER BEDROOM
  FOYER
  WALLY/BEAVER'S OLD ROOM
  OLIVER/COREY'S BEDROOM
SODA SHOPPE
GILBERT BATES' CAR
OFFICE BUILDING
  ELEVATOR
WALLY'S OFFICE
RESTAURANT
EXECUTIVE OFFICE (RUTHERFORD)
BEAVER'S OFFICE
OB/GYN OFFICE
  RECEPTION AREA
BEAVER'S CAR
NAUTILUS CENTER
WALLY'S NEW HOUSE
  KITCHEN
  LIVING ROOM
GRANT AVENUE SCHOOL
  HALLWAY
  PRINCIPAL'S OFFICE
  OUTER OFFICE
WALLY'S CAR
BURGERLAND DINING AREA
DEPARTMENT STORE
  BABY FURNITURE DEPARTMENT

EXTERIORS:

BEAVER'S TOWNHOUSE -
  ESTABLISHING
NEW HOME CONSTRUCTION SITE*
HIGHWAY
PINE STREET, MAYFIELD, OHIO
CEMETERY (TO BE SHOT BLACK
  AND WHITE FOR USE AS
  FLASHBACK)**
CLEAVER HOUSE
  GARAGE/DRIVEWAY
ZOO - VARIOUS SHOTS
  SNACK BAR
MODERN FOUR-STORY OFFICE
  BUILDING
CLEAVER HOUSE
  BACK PATIO
  BACKYARD
SHADOW LAKE CABIN
MAYFIELD STREET BUS STOP
CLEAVER HOUSE
  FRONT YARD
  ROOF
WALLY'S NEW HOUSE*
GRANT AVENUE SCHOOL
CENTENNIAL PARK
MAYFIELD ROADSIDE

*IN VARIOUS STAGES,
  WALLY'S HOUSE

FLASHBACK SEQUENCES: (FROM PREVIOUS LEAVE IT TO BEAVER SHOWS)

INT. CLEAVER HOUSE	(PG. 12)
WARD'S DEN	(PG. 12)
CLEAVER'S FOYER	(PG. 30)
BILLBOARD (EXT.)	(PG.54)
GRANT AVENUE SCHOOL	(PG.84)
CEMETERY SEQUENCE NEW**	
(TO BE SHOT BLACK AND WHITE)	
WARD'S DEN	(PG. 86)
CLEAVER LIVING ROOM	(PGS. 96, 100)

#85663

STILL THE BEAVER

ACT ONE

FADE IN

1 INT. BEAVER'S TOWNHOUSE - MORNING 1

We open on a framed 8 x 10 posed family portrait of the Cleaver family, circa 1957, on the mantle. The familiar theme music rises and the credits roll, in now famous order.

BARBARA BILLINGSLEY

HUGH BEAUMONT

TONY DOW

and

JERRY MATHERS

is

STILL THE BEAVER

JUNE (v.o.)
Sometimes it's hard for me to believe my boys are grown men. One minute they're tracking mud through the living room...then, all of a sudden, you're watching them walk down the aisle.

The camera pans off the picture across the mantle to a recent vacation photo of Wally and his wife, Mary Ellen.

JUNE (v.o.)
(continuing)
Wally still lives in Mayfield. He's a successful attorney and dated like one...until four years ago when he met Mary Ellen. No children yet, but they're working on it....

As camera pans to a family portrait of Beaver, his wife, Kimberly, and their sons, Oliver (ten) and Corey (seven).

JUNE (v.o.)
(continuing)
...and then there's the Beaver.

CONTINUED

1 CONTINUED 1

JUNE (Cont'd)
(beat)
I always figured living away from home with his wife and family would help Beaver overcome his awkwardness and his tendency to be overwhelmed by even the smallest problem...well, there's other things to be thankful for.

Camera pans across the living room and widens to reveal Beaver's wife, Kimberly, as she steps out of the kitchen and crosses to the front door, calling.

KIMBERLY
Corey, Oliver, hurry. You'll miss the bus.

Just as in the old Leave It To Beaver main title, Oliver and Corey parade down the steps. As they run out the door, Kimberly hands them each a lunch box and kisses them. The boys ad-lib good-byes. Kimberly closes the door behind them and then goes to the hall closet as Beaver comes down the stairs, tying his tie and trying to put on his coat.

BEAVER
See ya later, honey. I'm late.

He kisses Kimberly on the cheek, then:

KIMBERLY
(serious)
Beaver, wait...we have to talk.

BEAVER
(stops)
Oh...Is this gonna be another one of those talks where you get mad, I apologize and everything's all right -- except I'm late for work again.

KIMBERLY
No, not this time, Beaver...I want a divorce.

BEAVER
(stunned; then)
Kimberly...why?

KIMBERLY
This wouldn't come as such a shock if you'd ever made a real effort to

CONTINUED

1 CONTINUED - 2 1

KIMBERLY (Cont'd)
communicate...But all you ever do is give me that sad little boy face and promise you're going to change.

BEAVER
(interrupting)
And I do, every time.

KIMBERLY
For a day or two, then you slide right back again.
(beat)
I just don't believe you ever can. It's over, Beaver.

Kimberly pulls a packed suitcase out of the closet.

BEAVER
Kimberly, honey, you're leaving?

KIMBERLY
(incredulous)
No, you are.

She hands the suitcase to a confused Beaver.

CUT TO

2 EXT. BEAVER'S TOWNHOUSE - CONTINUOUS ACTION 2

It is a pleasant development of duplex townhouses with driveways on each side. Beaver, protesting, is shoved out the front door.

BEAVER
...Kimberly, let's talk this over. I don't wanna get divorced. Wait, how about a trial separation?

The door closes behind him. Beaver stares at the door for a beat, then turns, unable to decide whether to go or turn back and fight. Beaver begins to walk away from the house... He looks toward the driveway, then crosses back to the house and rings the bell for longer than necessary. Kimberly comes over the intercom.

KIMBERLY (o.s.)
Beaver, I want you to leave.

BEAVER
I can't...your car's blocking mine.

CONTINUED

2 CONTINUED 2

KIMBERLY (o.s.)
Leave it. I'll call you a cab.

BEAVER
But I don't want to go.
(beat)
I love you, I love the boys, I love the house, I love the new shower massage...Let's not throw eleven wonderful years away...Do you hear me? Hello....

There is silence. Beaver rings the bell again. Unnoticed, a uniformed parcel Delivery Man with a package, crosses up behind Beaver.

KIMBERLY (o.s.)
Beaver, let's not make a scene in front of the neighbors.

BEAVER
But Kimberly, what about the boys? They need their father.

KIMBERLY (o.s.)
Beaver, what color is their bedroom?

BEAVER
(quickly)
It's blue.
(thinks)
Or forest green.

KIMBERLY (o.s.)
Good-bye, Beaver.

DELIVERY MAN
Excuse me, can you sign for this? Line thirty-four.

BEAVER
(to Delivery Man)
One second.
(authoritative, into speaker)
It's wallpaper.

KIMBERLY (o.s.)
Is someone out there with you?

BEAVER
A Delivery Man.

CONTINUED

2 CONTINUED - 2 2

KIMBERLY (o.s.)
Just sign for the package, leave it outside and go away.

BEAVER
But Kimberly, why?

KIMBERLY (o.s.)
If you don't sign for it, I'll have to go all the way downtown to pick it up.

BEAVER
No, I mean 'us,' why us?

KIMBERLY (o.s.)
I can't keep explaining this. You're not here when we need you. Beaver, it's impossible to keep a marriage going when one person's living in a fog.

BEAVER
...And?

KIMBERLY
(a beat, then)
Good-bye, Beaver.

The intercom clicks off. Beaver stands speechless for a beat, then resigned, turns and takes the clipboard from the Delivery Man, who points to the line where Beaver signs.

DELIVERY MAN
Tough break, buddy.

BEAVER
Oh...this is only temporary. We'll get back together.

DELIVERY MAN
Yeah, that's what I said when my old lady tossed me out. For the first five years all I did was drink and cry...now I just drink.

The Delivery Man takes the clipboard from Beaver, gives him a sympathetic pat on the back and heads back to his truck. Beaver calls after him.

CONTINUED

2 CONTINUED - 3 2

BEAVER
Hey, you wouldn't be going into the city, would you?

DELIVERY MAN
Sorry, no riders.

Beaver sighs, picks up his suitcase and walks away...he looks over his shoulder for a last time, and as Beaver cuts across the lawn, the automatic sprinklers come on, soaking him, and we:

CUT TO

3 INT. BEAVER'S TOWNHOUSE - CONTINUOUS ACTION 3

Insert the family portrait of Beaver and his wife and his sons as a pair of scissors poke through and cut Beaver's face out of the photograph.

CUT TO

4 EXT. NEW HOME CONSTRUCTION SITE - EARLY EVENING 4

It is a large lot with a modern designed house. The house is framed out with the insulation still showing. In the f.g. we see a sign which reads: ANOTHER PROJECT BY HASKELL CONSTRUCTION. WE'RE BUILDING A BETTER MAYFIELD. Then a customized pickup truck runs over the sign. Tearing out the long driveway, the driver is none other than a fearful Eddie Haskell.

CUT TO

5 EDDIE'S POINT OF VIEW 5

as a white, 1957 T-Bird convertible cuts off Eddie's escape route. The T-Bird as well as the house belong to Wally Cleaver and his wife, Mary Ellen. Eddie throws the truck in reverse and heads back toward the house. Wally backs up and follows...Eddie tries to lose Wally by driving around the back of the house -- only Wally has bettered him by coming around and heading straight at Eddie. Eddie swerves, and stops on the edge of the deep end of Wally and Mary Ellen's unfinished pool. Wally blocks Eddie's path and hops out of the car, shedding the jacket of his suit.

WALLY
Get out, Eddie!

MARY ELLEN
Wally, Wally, don't hit him. Just fire him.

CONTINUED

5 CONTINUED 5

Eddie locks the front door and begins rolling up his window, saying:

EDDIE
Now, Wally, let's handle this like gentlemen....

Wally pounds on the door.

EDDIE
(continuing)
Hey, watch it, Sam. That's a custom paint job. You're pushing me, Wally.

MARY ELLEN
Wally, stop it right now!

Wally jumps in the back of the pickup, slides open the rear ventilator window and sticks his arm through it and collars Eddie. Eddie wriggles out of his grasp, he rushes out of the pickup. Wally jumps out of the flatbed and stalks Eddie, who tries to maintain a safe distance.

WALLY
'Fix a little crack in the foundation,' that's all you said. You didn't tell me you'd have to tear down half the house to get to it!

EDDIE
Some gratitude, Jack. Here I am, breaking my butt trying to building you a beautiful custom home....

WALLY
(interrupting)
Knock it off, Eddie, you're not going to weasel your way out of this one.

EDDIE
(shrugs; then)
All right, you got reason to be mad...but maybe there's a way to do this without a bulldozer.

WALLY
How?

CONTINUED

5 CONTINUED - 2 5

Eddie explains with growing enthusiasm.

EDDIE
See, when the building inspector comes around, we slip a few Gs in the ol' slobolla's pencil case and we're home free.

Eddie cackles with delight. Wally begins advancing on Eddie again. Mary Ellen crosses into frame.

MARY ELLEN
Wally, don't hit him. You're a member of the bar.

EDDIE
Thank you, Mary Ellen. I'm glad someone here's decided to be the voice of reason.
(then; overly sincere)
And might I add, that's a lovely dress you're wearing today.

MARY ELLEN
(a beat; then)
Wally, I changed my mind. Get him.

Eddie reacts and takes off with Wally in pursuit. Mary Ellen goes to wait in the T-Bird. Eddie runs to the end of the property line, into a tall chainlink fence...where he has no choice but to try yet another ploy.

EDDIE
Look, so I've made a few mistakes. I'm doing the best I can, and if that doesn't mean anything to you, then go ahead, take a poke at me.

Eddie puts his arms at his sides and closes his eyes...Wally clenches his fist, but cannot bring himself to deliver it... Eddie peeks out of one eye, confident that Wally's unable to deliver the blow...Wally turns away from Eddie. Eddie begins to smile.

WALLY
Aww, what the heck.

And Wally smacks Eddie in the stomach...Eddie drops to his knees and Wally, stricken with guilt, lays Eddie on his back and pulls Eddie's pants at the buckle to give him more air.

CONTINUED

5 CONTINUED - 3 5

EDDIE
You actually hit me. Thirty years you've never slugged me before.

WALLY
I shouldn't have. Even if you really deserved it.

EDDIE
You'd better call an ambulance. I think I got internal bleeding.

WALLY
Don't press your luck, Eddie. C'mon, walk it off.

Wally hoists Eddie to his feet. Eddie takes a few agonized steps.

WALLY
(continuing)
Feel any better?

EDDIE
A little.

WALLY
Good. Eddie...you're fired.

EDDIE
For what?

WALLY
Lying to us about the foundation, taking kickbacks, using substandard materials, and still managing to fall four months behind schedule.

EDDIE
Quality takes time.

WALLY
Eddie, it didn't take this long to rebuild Germany.
(beat)
You're finished.

EDDIE
Anything else, Wall? Wanna come over and beat my dog?

CONTINUED

5 CONTINUED - 4 5

WALLY
Don't take it so personally. If we weren't such good friends, I would've fired you a long time ago.

EDDIE
Hey, all construction goes over budget. But you're livin' at home for three months. Think of all the bucks you're saving by sponging off your mom.

Wally makes a fist and with his other hand grabs Eddie's collar.

WALLY
This time I'm gonna draw blood.

EDDIE
Wait. What if I fix the foundation out of my own pocket?

Wally releases Eddie.

WALLY
(suspicous)
You'd do that?

EDDIE
Sure. I'm already in receivership, but what the heck. Consider it done.

WALLY
Naw. I can't let you do that. We'll split it...but we're gonna draw up some sort of realistic schedule, with performance penalties for when you screw up again.

EDDIE
Wally, there's no need to put any of that on paper. Have I ever let you down?

WALLY
Yeah, all the time.

EDDIE
(cackles)
What a kidder...we got a deal, pal?

Eddie offers Wally his hand and Wally shrugs and they shake.

CONTINUED

5 CONTINUED - 5 5

EDDIE
(continuing)
Now you and the little woman go home and get started filling up those bedrooms.
(winks)

WALLY
We're working on it.

EDDIE
Look, if you're having trouble, maybe you should put more men on the job.
(elbows Wally)

WALLY
You know, I was sorry for popping you one....

EDDIE
Forget it, I had it coming.

WALLY
You sure did.

Eddie smiles and Wally exits. After Wally has gone, Eddie drops the smile and leers to himself.

EDDIE
(sotto)
What a pushover.

And as Eddie cackles, it hurts his stomach, and as he winces, we:

DISSOLVE TO

6 EXT. HIGHWAY - THE FOLLOWING DAY 6

A bus passes a sign that reads: WELCOME TO MAYFIELD - POPULATION 18,240.

DISSOLVE TO

7 EXT. PINE STREET, MAYFIELD, OHIO - A SHORT TIME LATER 7

As he has so many times before, Beaver comes around the corner and up the street, lugging his suitcase and wearing a windbreaker and red baseball cap. He comes to 211, where the Cleaver family has resided since MCA bought the show. He looks at the house, smiles, then walks up to the front door and turns the doorknob...it is locked. Beaver immediately reaches for the spare key, stashed atop one of the flagstones...unlocks the door. As it swings open:

CUT TO

8 FLASHBACK (ORIGINAL SERIES) - INT. CLEAVER HOUSE - DAY 8

Matching shot of the door opening. An eight-year-old Beaver enters and June comes out of the kitchen calling, "Beaver, is that you?"

CUT TO

9 INT. CLEAVER HOUSE - THE PRESENT - DAY 9

As Beaver wanders through the kitchen, his bedroom and the living room we intercut with flashbacks, allowing us to reacquaint ourself with some of the series' memorable moments, showing the way the various relationships in the family work, ending with Beaver as he slides open the door to his father's study and enters.

CUT TO

10 FLASHBACKS (ORIGINAL SERIES) - INT. WARD'S DEN - DAY 10

Short but meaty clips of Ward disciplining and helping his youngest son over the bumps. Beaver ages progressively in each clip from age seven to thirteen. We end with a clip from The Awkward Age episode, in which Ward helps Beaver deal with the fact that, while Beaver still feels like a boy, he is fast becoming a man.

CUT TO

11 FLASHBACK (ORIGINAL SERIES) - INT. CLEAVER KITCHEN - MORNING 11

From The Most Interesting Character episode, June, Ward and Wally sit at the breakfast table. Beaver, age eight, enters carrying a composition, and sits.

JUNE
Beaver, where've you been?

BEAVER
I've been upstairs recopying my composition, Mom.

WARD
Well, let's hear it.

Beaver hands Ward the composition.

WARD
(continuing; reading)
'The most interesting character I have ever known is my father, Mr. Ward Cleaver.' Mister?

CONTINUED

11 CONTINUED 11

WALLY
That counts as a word, Dad.

WARD
(continues reading)
'He does not have an interesting job. He just works hard and takes care of all of us. He never shot things in Africa. Or never saved anybody that was drowning....'

CUT TO

12 FLASHBACK (NEW SCENE TO BE SHOT IN BLACK AND WHITE) - EXT. CEMETERY - DAY 12

On a rainy day, we see a funeral procession in progress. In the cars are all the family and friends of Ward Cleaver. In the lead car, June sits between Wally and Beaver. We slowly push in to the three shot during the continuation of the voice from the preceeding flashback.

WARD (v.o.)
'...But that's all right with me, because when I'm sick he brings me ice cream, and when I tell him things, he always listens to me. And he will use up a whole Saturday to make junk with me in the garage. He may not be interesting....'

The camera slowly pushes in to Beaver's face. Rain beats down on the windshield, as the preceeding scene concludes voice over.

WARD (v.o.)
(continuing)
'...to you, or someone else, because he's not your father, just mine.'

CUT TO

13 INT. BEAVER'S BATHROOM - THE PRESENT - DAY 13

In the shower, Beaver lets the stream hit him square in the face...he doesn't move.

CUT TO

14 INT. CLEAVER KITCHEN - TWENTY MINUTES LATER 14

Beaver has changed and shaved. He opens the refrigerator and pulls out a half gallon bottle of milk and takes a swig...

CONTINUED

14 CONTINUED 14

As he does, June enters (in a nice dress and pearls, of course). She sees Beaver and says for the millionth time:

JUNE
Beaver, how many times do I have to tell you not to drink out of the bottle?
(then realizes)
Beaver?

June drops the groceries and she and Beaver embrace.

JUNE
(continuing)
This is such a surprise...There's nothing wrong, is there?

BEAVER
(with a false bravado)
Nothing, Mom. What makes you think that? Everything's just great.

JUNE
(knowing)
Beaver....

BEAVER
Yeah, I guess I never could put one over on you, Mom.

Beaver puts the milk down and leads June to the kitchen table.

BEAVER
(continuing)
Mom, I...I lost my job.

JUNE
Oh, Beaver...how could your father-in-law do that to you?

BEAVER
Well, I was late a lot and...
(chuckles nervously)
Kimberly and I sorta broke up.

CONTINUED

14 CONTINUED - 2 14

JUNE
Does that mean you could 'sorta' get back together?

BEAVER
No, I think it means we're sorta going to get divorced.

JUNE
Oh, Beaver...What are you going to do now?

BEAVER
I don't know.
(thinks, then)
Think it's too late to become a fireman?

On June's reaction, we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

15 EXT. CLEAVER HOUSE - LATER THAT DAY 15

Wally's T-bird pulls into the driveway behind Mary Ellen's Rabbit convertible and June's American sedan. June's license place reads: NO 1 MOM. Wally pops out in a jogging suit carrying a tennis bag and briefcase...June comes out the front door and greets him.

WALLY
Hey, Mom, the Beaver holding up all right, or should we start hiding all the sharp objects?

JUNE
That's not funny, Wally. I want you to go right upstairs and have a talk with your brother.

WALLY
The guy just broke up with his wife. The last thing he needs is for me to start givin' him the business.

JUNE
Wally, the Beaver needs our help. He seems very puzzled and confused.

WALLY
Oh Mom, that's the way he always looks.

CUT TO

16 INT. BEAVER AND WALLY'S OLD ROOM - MOMENTS LATER 16

The Beaver is unpacking. He takes a couple of wrinkled shirts out of his suitcase. He considers putting them into a drawer, then opts for tradition and throws the shirts on the closet floor. He turns to find Wally in the doorway, shaking his head.

WALLY
That's not the laundry chute, Beav.

Wally crosses in and the brothers shake hands warmly.

BEAVER
Hey, Wally.

CONTINUED

16 CONTINUED 16

WALLY
Puttin' on a little weight, huh?

BEAVER
Yeah, and you're getting a little grey.

Always a tad vain, Wally crosses to the bureau mirror and checks. Beaver continues to unpack.

BEAVER
(continuing)
Don't worry, Wally, on you it looks good.

WALLY
Yeah, it does.
(then)
So, how ya doin'?

BEAVER
Mom sent you up here, didn't she?

WALLY
Can't a guy be concerned with his brother's welfare?

BEAVER
Wally, I saw her talking to you in the driveway.

Beaver sits on the edge of the bed.

BEAVER
(continuing; sarcastic)
Go ahead, you can start lecturing me now. I've been waiting for it.

Wally responds by tossing the pillow off the other bed, hitting Beaver in the face. Beaver whips it right back at Wally, who catches it.

BEAVER
(continuing)
Grow up, huh, Wally?

WALLY
You've got a pretty big chip on your shoulder for such a little twerp.

CONTINUED

16 CONTINUED - 2 16

BEAVER
Oh, good. For a minute there, I thought you weren't going to lecture me after all.

Wally tosses the pillow at Beaver again...but instead of retaliating, Beaver takes the pillow and lies down.

BEAVER
(continuing)
Wally, when I was a kid, I used to think everything would change when I grew up...but nothing has. I'm still 'the Beaver.'
(beat)
One minute I had everything I've ever wanted, then, boom! All of a sudden my life's a Jill Clayburgh movie.

WALLY
Hey, c'mon, Beav, you're not unique. This sort of thing happens to better people than you every day.

Beaver rises and starts to unpack again.

BEAVER
Forget it, Wally. You don't understand what it's like to be locked out of your house and your kids' lives without even saying good-bye.

Beaver sits on the edge of the bed.

WALLY
(sympathetic)
Yeah, I guess you really blew it this time, Beav.

Wally sits beside Beaver. They sit quietly for a beat, then:

BEAVER
You remember when the worst thing that could happen to you was to have your frog croak or a girl kiss you?

WALLY
Or like when you got your mitt stolen?

CONTINUED

16 CONTINUED - 3 16

BEAVER
It was a brand new A-2000. I sat in the middle of the field wishing I was dead...after about fifteen minutes nothing happened, so I came home. I thought it was the end of the world.

WALLY
But you got your glove back, didn't you?

BEAVER
Yeah, but I had to drag you down to the playground to threaten the little thief.

WALLY
A rotten kid, but he really knew how to break in a mitt.

Wally and Beaver laugh and smile at each other.

WALLY
(continuing)
Look, Beav, while you're here, don't just go mopin' around, having Mom pick up after you. Figure out what you're gonna do with yourself. Go ahead with your life.

BEAVER
You know, Wall, you turned into an all right guy...for an older brother.

WALLY
Thanks.
(beat)
Look, going up against your wife, you're going to need a sharp lawyer. I think I know one who might handle it for free.

BEAVER
Another one of Mom's ideas?

WALLY
Nah, I thought this one up all by myself. Tomorrow I'll start arranging some visitation.

BEAVER
I'd like that a lot.

CONTINUED

16 CONTINUED - 4 16

JUNE (o.s.)
Boys! Dinner's ready!

WALLY
Come on, we better wash up or Mom'll take away our dessert.

Wally turns and heads for the bathroom.

BEAVER
Hey, Wally....

Wally turns...and Beaver lets fly with the pillow, hitting him square in the face.

BEAVER
(continuing)
Now we're even.

Wally smiles, tosses the pillow on the bed. And as the boys exit into the bathroom, we:

DISSOLVE TO

17 INT. CLEAVER DINING ROOM - A FEW MINUTES LATER 17

Beaver, June, Wally and Mary Ellen are eating dinner. Ward's seat is conspiciously vacant. Beaver reaches for the vegetable platter...and knocks over his water and we:

DISSOLVE TO

18 INT. CLEAVER MASTER BEDROOM - LATER THAT NIGHT 18

Mary Ellen is sitting on the bed, surrounded by books of carpet, wallpaper and paint samples. Wally is doing sit ups on the floor. They are both dressed for bed. Mary Ellen is wearing one of Wally's old football jerseys. She leans over the side of the bed and holds up a wallpaper sample to show Wally.

MARY ELLEN
Wally, what do you think of this for the den?

WALLY
(still doing sit ups)
I don't know, what color's the carpet?

MARY ELLEN
Oak.

CONTINUED

18 CONTINUED 18

Wally stops doing sit ups.

WALLY
Mary Ellen, wouldn't carpet be easier for a baby to crawl on?

MARY ELLEN
Yes, but wood is easier to keep up.

WALLY
But you can't really play hard on a wood floor.

MARY ELLEN
Wally, you don't want carpet, you want Astroturf.

Wally climbs up on the bed.

WALLY
Mary Ellen, there are other considerations. We're way over budget and carpeting is cheaper.

MARY ELLEN
True.
(beat)
And one less job for Eddie Haskell to botch up.

Mary Ellen picks up a carpet sample book. Wally starts thumbing through the wallpaper book.

WALLY
Look, here's the wallpaper in Beaver's kids' room.

MARY ELLEN
(looks up)
Oh yeah, it's cute.

WALLY
(continues flipping pages)
What do you think we should do with our kids' room?

MARY ELLEN
Nothing until I get pregnant.

WALLY
Why wait 'til the last minute?

CONTINUED

18 CONTINUED - 2 18

MARY ELLEN
Wally, I know you're getting a little frustrated.

WALLY
What do you expect, Mary Ellen? We've been trying over a year! I mean, what do you gotta do to have a baby?

MARY ELLEN
C'mon, Wally, be patient. It took you over twenty years to get a T-Bird.

WALLY
Yeah, I know. It's just that I'm not used to sitting on the bench. I'm ready to get in the game.

MARY ELLEN
Whatever you say, coach.

Mary Ellen turns off the bedroom light. After a beat of silence, we hear:

MARY ELLEN
(continuing)
What's wrong, Wally?

WALLY
(self-conscious)
I just realized...we're in my parents' bedroom.

DISSOLVE TO

19 EXT. BEAVER'S TOWNHOUSE - THE FOLLOWING SUNDAY 19

June's car is parked in the driveway. The grass is very long. Beaver cools his heels at the front door. After a beat, the door opens and Corey comes out wearing red overalls tucked into cowboy boots, a silver cape and a black, dime store mask. Besides this, he acts totally normally and jumps into his father's arms, giving him a big kiss.

COREY
Hey, Dad!

Beaver takes note of Corey's "uniform."

CONTINUED

19 CONTINUED 19

BEAVER
What are you all dressed up for?

COREY
I'm not dressed up. This isn't even my good cape.

Beaver puts Corey down and Oliver comes out, with an attitude. He's wearing a Walkman and acts as aloof as possible.

OLIVER
Hi.

BEAVER
There's my big guy....

Beaver approaches his older son with open arms, but Oliver backs away.

OLIVER
C'mon, Dad, I'm too old to be kissing you.

Beaver nods and offers his hand. Oliver shakes...and Beaver sneaks a hug and kisses him on the head.

OLIVER
(continuing)
Daaaaad....

BEAVER
I couldn't help myself. Now, you guys ready for the zoo?

OLIVER
Couldn't we do something fun instead?

COREY
Don't mind him, Dad, he's just mad 'cuz he's missing a birthday party.

OLIVER
Nobody asked you anything.

Oliver shoves Corey.

BEAVER
Hey, none of that today....

The boys continue shoving. Kimberly comes out of the house, carrying the boys' jackets.

CONTINUED

19 CONTINUED - 2 19

KIMBERLY
That's enough!

The boys immediately stop.

KIMBERLY
(continuing;
to Beaver)
Off to a great start, Beaver.
(to boys)
Go on, boys, get in the car. I want to talk to your father.

They ad-lib good-byes and Kimberly kisses both boys.

COREY
I call the window seat.

OLIVER
Forget it! I'm not riding on the hump.

The boys race out of frame...Kimberly hands Beaver their jackets.

KIMBERLY
Beaver, don't fill them up on junk food, and I want them back by six thirty.

Kimberly heads back into the house, Beaver jumps in front of her.

BEAVER
Wait...What's Corey all dressed up for?

KIMBERLY
It's his 'secret identity.' Don't worry, the school psychologist said it's a healthy expression of his hostility toward you.

Kimberly goes around Beaver and into the house, but before she can close the door, Beaver forcefully steps in the doorway.

BEAVER
Just a second, Kimberly.

KIMBERLY
(brusque)
What, Beaver?

CONTINUED

19 CONTINUED - 3 19

BEAVER
I...
(thinks better of starting an argument)
I think the grass need to be cut.

KIMBERLY
With all that's happened lately, all you're concerned about is the lawn? You'll never change.

Kimberly closes the door in Beaver's face and as the boys start tooting the horn, Beaver turns, heads for the car, and we:

CUT TO

20 EXT. ZOO - LATER THAT DAY 20

Beaver and his sons take in the zoo interspersed with shots of various animals and their young. Beaver is doing his best to make this an enjoyable experience. Pieces to include:

Beaver holding hands with Corey while Oliver walks behind; Beaver encourages him to keep up.

All three Cleavers enjoying the antics of a cooperative monkey.

Beaver poses the boys to take their picture...before he does, Oliver allows Beaver to slide his headphones around his neck, and Corey lets Beaver removes his mask (which now remains off).

CUT TO

21 EXT. ZOO SNACK BAR - SHORTLY THEREAFTER 21

Corey and Oliver sit at a picnic table. Both are wearing their jackets, Corey's under his cape.

COREY
Hey, Ollie, Boomer Chapman said we were gonna have a lousy time, but Dad's almost fun to be with now.

OLIVER
You're so naive. Just watch. He'll mess up.

CONTINUED

21 CONTINUED 21

Beaver crosses in with the food and begins distributing it.

BEAVER
Now, who ordered milk?

COREY
I wanted a soda.

BEAVER
This is better for you...
(passes out milks, then hot dogs)
Hot dog, hot dog, hot dog...and plenty of napkins. Let's dig in.

They begin unwraping their hot dogs. No sooner has Beaver taken his first bite, when:

OLIVER
This has ketchup on it! You know I don't like ketchup.

BEAVER
You used to.
(beat)
Well, it's not the end of the world. Just trade with your brother.

COREY
I don't like ketchup either.

BEAVER
Fine. We'll just wipe if off.

Beaver takes a napkin and sloppily wipes off the ketchup.

BEAVER
(continuing)
See, good as new.

OLIVER
It's still on the bun.

BEAVER
Yeah, I guess so.
(offers)
Here, you take mine.

OLIVER
But you already took a bite outta yours.

CONTINUED

21 CONTINUED - 2 21

BEAVER
(becoming impatient)
It doesn't matter, we're related.

OLIVER
I want a new one!

COREY
Dad, since you're going back, could I have a soda.

BEAVER
No.
(to Oliver)
You eat this hot dog.
(to Corey)
You drink this milk.

COREY
But Dad, you're supposed to let us do anything you want 'cuz you're so guilty.

BEAVER
Who you that, your mother?

COREY
No, Boomer Chapman. His mom's been married three times.

BEAVER
Well, I'm not any of Boomer Chapman's fathers, I'm yours.
(beat)
Now enjoy your food.

OLIVER
(to Corey)
See, I told ya.

COREY
(to Oliver)
Yeah...
(to Beaver; putting his mask back on)
You sure have gotten mean since you moved out.

CONTINUED

21 CONTINUED - 3 21

BEAVER
(choosing his words carefully)
Believe me, I never wanted to leave, never.

COREY
Then why'd you go?

BEAVER
I know what happened doesn't make much sense to you...much less to me. But even if I'm not there at the table every night, or telling you to clean up your room -- you're a part of me and I'll always love you.

Corey and Oliver stare at the ground rather than look into their father's eyes. Beaver tries to put things back on the track.

BEAVER
(continuing)
Hey, tell you what. You guys finish up and I'll get you an ice cream cone.

OLIVER
No thinks, I'm not hungry anymore.

COREY
Dad, can we go home now?

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

22 FLASHBACK (THE ORIGINAL SERIES) - INT. CLEAVER'S FOYER - DAY 22

A clip of June opening the door for Beaver's two best friends, the good-looking, smooth and aggressive Gilbert Bates and Larry Mondello, a fat, whiny, red-headed kid whose parents never understood him.

GILBERT
Hello, Mrs. Cleaver, can Beaver come out and play?

CUT TO

23 INT. CLEAVER'S HOUSE - THE PRESENT - THE FOLLOWING MORNING 23

to find June answering the same question.

JUNE
Why, yes, I think he just got up from his nap. Come in, boys.

Gilbert and Larry enter. Gilbert is a sports-coat-and-jeans psychologist. Larry has become a bearded, turbaned member of an Eastern religious sect.

JUNE
(continuing; calls upstairs)
Beaver, come down. Gilbert and...
(turns to Larry)
Larry, for the life of me, I can't remember your new name.

LARRY
Ivishnu. It means "Spring of Life".

JUNE
That's right.
(calls upstairs)
Beaver, get dressed. Gilbert and Ivishnu are here to see you.
(to Larry)
My, that's a pretty name.

CUT TO

24 EXT. CLEAVER GARAGE AND DRIVEWAY - A SHORT TIME LATER 24

Beaver, Gilbert and Larry are shooting baskets.

GILBERT
It's nothing to be ashamed of, Beav. Today, six out of ten marriages fail.

Beaver shoots and misses. Larry rebounds and puts up a particularly awkward shot, missing badly.

GILBERT
(continuing)
Nice shot, Ivishnu.

LARRY
(shrugs)
We don't shoot hoops much at the Ashram.

GILBERT
So what is it, Beav? Depression, guilt, overwhelming feelings of inadequacy?

BEAVER
How'd you know?

GILBERT
Beav, in my practice, I see pathetic guys like you all day -- I wrote a piece for The Ladies Home Journal called 'The Agony of Divorce'. I'll send you a copy.

LARRY
Beaver, have you ever thought that maybe the solution may lie with the Lord Krishna?

BEAVER
Why? Did he have a particularly messy divorce?

LARRY
No, but if I bring in three more converts, I get a mattress.

Beaver shoots the ball low...and it gets stuck between the rim and the backboard.

CUT TO

25 INT. SODA SHOPPE - LATER THAT DAY 25

Like much of Mayfield, the soda shoppe hasn't changed. The counterman pulls a shake from the mixer and crosses to the counter and pours it into Gilbert's glass and leaves the extra in the mixing tin. Beaver is eating a sundae, Larry is not eating and his eyes are glued to their fountain treats.

BEAVER
I love this place, where else do they still give you the extra milkshake?

GILBERT
Nothing changes here but the prices. My kids come here after school now.

LARRY
We don't eat stuff like this at the Ashram. We adhere to a strict macro-biotic diet.

BEAVER
What do they let you do there, Larry?

LARRY
Not much. I had to get permission from India just to come home for my dad's bypass.
(beat)
Mostly we just chant...dip incense ...chant...I'm happy, though. Next year they're giving me a wife.
(then)
Could I have a little taste, Beav?

CUT TO

26 INT. GILBERT'S CAR - NIGHT 26

After dropping off Larry, Gilbert is taking Beaver home along Pine Street.

BEAVER (o.s.)
It sounds terrible, but being around Larry makes me feel a lot better about myself. Gilbert, you're a shrink, why did Larry turn into Ivishnu?

CONTINUED

26 CONTINUED 26

GILBERT
And you didn't?

BEAVER
I guess so.

The car stops in front of the Cleaver house.

GILBERT
Obviously, it's in the families. All Larry's ever did was yell at him, and yours...don't you realize that everybody wanted their family to be like yours?

BEAVER
C'mon, we weren't anything special.

GILBERT
There was a lot of love in your house. You did things together, your dad was a perfect role model, and you always had good food in the icebox.

BEAVER
Yeah...too bad my kids' friends won't be able to say the same thing.

Beaver starts to get out of the car and we:

DISSOLVE TO

27 EXT. MODERN FOUR-STORY OFFICE BUILDING - A SHORT TIME LATER 27

Beaver rides up on a balloon-tire bicycle. He stops in front of the building and dismounts.

CUT TO

28 INT. OFFICE BUILDING - FOURTH STORY ELEVATOR - CONTINUOUS ACTION 28

The elevator opens and Beaver tries to slip through the other passengers, still pushing his bicycle.

BEAVER
Excuse me, coming through....

CUT TO

29 INT. WALLY'S OFFICE - SHORTLY THEREAFTER 29

The camera pans across a shelf of athletic trophies and civic awards and continues across the wall which is lined with diplomas, and framed photos of Wally competing in various sports.

WALLY (o.s.)
...now, on child support, I've got it down to seven hundred fifty a month, payable on the first.

The camera widens to reveal Wally in shirt-sleeves behind his modern desk, reading from a legal pad. Beaver sits across from him in deep thought.

WALLY
(continuing)
Plus, we're gaining some ground on visitation privileges. You'd get the boys every other weekend...plus alternating major holidays and summers -- when not in camp -- which you pay for.

BEAVER
Wally, that's not enough.

WALLY
Beav, we're still negotiating.
(beat)
You know, if you pay for the braces, I think I can guarantee you Father's Day weekend....

BEAVER
(stands)
I'm through negotiating. I want custody.

WALLY
Are you serious.

BEAVER
You bet I am. I'm gonna get custody and I'm going to bring my kids back here to Mayfield, so they can grow up in a house filled with love, understanding, and lotsa good stuff in the icebox.

Wally crosses out from behind the desk.

CONTINUED

29 CONTINUED 29

WALLY
Beav, as your brother, I think it's a great idea. But as your attorney, I have to advise you that you don't have a leg to stand on.

BEAVER
How convenient. Because my brother told me I should figure out what I'm gonna do with myself. And now I have.

WALLY
That's not going to carry much weight with a judge. They like to see things like a steady job, a domicile, a checking account.

BEAVER
I'll do whatever I have to do. Now, are you with me or not?

WALLY
Beaver, I gotta be honest with you. Custody is a long, drawn out process and you'd probably have a better shot at winning the Triple Crown.

30 OUTER DOOR - WALLY'S OFFICE - ANOTHER ANGLE 30

as Eddie Haskell pops through carrying a clipboard.

EDDIE
Hey, Wall, I just need you to sign...
(sees Beaver)
Well, look what the cat dragged in. How ya' doin', squirt?

Eddie smacks Beaver on the back, hard.

EDDIE
(continuing)
That must be your bicycle out there, you oughta be more careful...somebody might steal your bell.
(cackles)

WALLY
Lay off, Eddie.

EDDIE
Hang on, Jack, I'm on a roll.

CONTINUED

30 CONTINUED 30

EDDIE (Cont'd)
(then; to Beaver)
So the little woman tossed you out on your ear, huh? What happened? She finally get her eyesight back?

Eddie cackles again.

BEAVER
Yeah, well at least my wife didn't turn me in to the IRS.

This sufficiently quiets Eddie. Wally must restrain himself from laughing...Beaver rises.

BEAVER
(continuing)
Wally, this means a lot to me. Are you with me on this, or should I get another lawyer?

WALLY
Let me think about it, okay? See you later.

Beaver nods "yes" and heads for the door.

EDDIE
Hey, Beav, you wanna have some fun? Put baseball cards in your spokes and pretend you've got a real engine.
(cackles)

BEAVER
Eddie, you're still a creep.

Beaver exits.

EDDIE
What's with Bonnie Prince Charles?

WALLY
The guy's had it pretty rough. You didn't have to start giving him the business.

EDDIE
Aww, he expects it from me.
(continuing; beat)
Now the reason I stopped by....

CONTINUED

30 CONTINUED - 2 30

WALLY
What'd you screw up now, Eddie?

EDDIE
Hey, automatically I'm the rat? Did you ever consider the spiraling costs of building materials...
(meekly)
...or faulty wiring?

WALLY
Eddie, was there a fire?

EDDIE
Just a little one...you're not gonna hit me again, are you Wally?

As Wally thinks it over, we:

CUT TO

31 EXT. CLEAVER'S BACK PATIO - THAT AFTERNOON 31

June is in a sports outfit and is clipping flowers from the large pots which line the patio. Wally comes through the back door calling:

WALLY
(loud)
...Mom...Mom?
(sees June; then quiets)
Oh, hi Mom...uh, look, we've had another little setback with the house, so I guess we're gonna have to crash here a little longer than we planned.

JUNE
Wally, your father had a saying, 'Never do business with friends'.
(sotto)
I guess that's how he got along with Fred Rutherford all those years.

WALLY
Mom, you can rake me over the coals about Eddie some other time. Right now we need to talk about the Beaver.
(beat)
He wants to petition for custody.

CONTINUED

31 CONTINUED 31

JUNE
Really? I think that's a wonderful idea.

June exits into the kitchen and Wally follows.

CUT TO

32 INT. CLEAVER KITCHEN - CONTINUOUS ACTION 32

June puts the flowers in a vase. Eventually Wally checks out the fridge.

WALLY
In theory, yes, but in court...you know the Beaver, Mom, remember how upset he got over a bad yearbook picture?

JUNE
Wally, Beaver's always needed guidance. And ever since your father's passed away, he's been, well, not lost like poor Larry Mondello, but just rolling along complacently, without an idea where he was headed.

WALLY
But Mom, now he's heading right in to a steamroller.

JUNE
Maybe, but accepting the challenge is a big step for the Beaver. Wally, I think this whole business has forced Beaver to wake up to his responsibilities and decide what's important to him.

WALLY
But, Mom....

JUNE
Wally, I know you won't let your brother down.

June exits and Wally, again, follows June.

CUT TO

33 INT. CLEAVER FOYER - CONTINUOUS ACTION 33

June crosses to the front closet and begins pulling out her golf clubs (on a handcart) as Wally crosses in.

WALLY
All right, Mom, I'll do everything I can, but you know this isn't my specialty.

JUNE
Neither is finding time to clean out the storm gutters. But I'm sure you'll do your best on both jobs, once you set your mind to it.

WALLY
You know, sometimes I get the feeling you know more about us than we do.

JUNE
I should hope so, Wally, I'm your mother.

The doorbell rings and June opens the door to reveal Robert Young (or a man of similar sitcom stature).

JIM
Hi, June, ready to hit the links?

JUNE
Only if you're willing to look the other way when I putt.

Jim and June chuckle.

JUNE
(continuing)
Wally, you remember Jim.

Wally and Jim shake hands.

WALLY
Sure. Nice to see you again, Mr. Anderson.

JIM
Please, call me Jim.
(then takes June's handcart)
Here, let me put these in the car for you, June.
(to Wally)
Always a pleasure, Wally.

CONTINUED

33 CONTINUED 33

WALLY
So long, Mr...Jim.

Jim exits with the handcart. Wally turns to June.

WALLY
Hey Mom. What's going on with this guy? This is the second time you've played golf with 'Jim'. Pretty soon it'll be dinner, and then....

JUNE
(pats his cheek)
We've already had dinner, Wally. You worry too much...I'll bet if you learned to relax a little more, I'd have another grandchild in no time.

WALLY
Awww, Mom.

JUNE
You know, when your father and I needed to get away, we used to go fishing up at Shadow Lake.

WALLY
Mom, there's no fish in Shadow Lake.

JUNE
(smiles)
I know....

June kisses Wally on the cheek, then exits. Wally stands pondering this for a beat, then:

WALLY
Oh, I get it.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

34 INT. RESTAURANT - THAT SAME DAY 34

Amongst a business crowd, Beaver is dressed up and finishing lunch with his old friend, Richard Rickover. Richard is an executive head-hunter. Richard is having a wonderful time reminiscing...Beaver was tired of it an hour ago.

RICHARD
(laughing)
...And you said,
(imitating
Beaver)
'But Miss Landers, it's not my fault I got an 'F'. I was copying off Richard's test.!'
(laughs;
then)
We go back a long way, huh Beav?

BEAVER
We sure do Richard, but....

RICHARD
(interrupting)
Hey, what about that old billboard with the huge steaming bowl of soup ...and Whitey fell in. What a jerk!
(laughs)

BEAVER
It wasn't Whitey, it was me.

RICHARD
You? That's even funnier! Fell in the soup...How long were you stuck in there?

BEAVER
Just over night. Look Richard, I'd love to relive some more bad experiences, but if you want to write off this lunch, we ought to start talking about finding me a job.

RICHARD
Fell in the soup bowl...

CONTINUED

34 CONTINUED 34

RICHARD (Cont'd)
(gets it all out of his system; then)
Sure, Beav, I could set you up with a couple of good firms, except you'd have to relocate...You like country music?

BEAVER
No. I'm going to raise my kids right here in Mayfield.

RICHARD
Hey Beav, I'm a head-hunter, not a magician.

BEAVER
C'mon, there must be something around here for me. I've got a good background and I don't mind working my way up.

RICHARD
(suddenly changes the subject)
You remember when we let the lizard loose in the gym during Social Dancing? I can still see old lady Rayburn hangin' from the rim.
(laughs)

BEAVER
Richard, if I don't get a good job, I'll never get custody. And, besides, you owe me. I took the entire rap for your lizard.

RICHARD
All right, I do have one possibility. But you're not going to like it....

SMASH CUT TO

35 INT. EXECUTIVE OFFICE - LATER THAT AFTERNOON 35

It is a large office, befitting both the size and ego of its occupant, Fred Rutherford. The walls are decorated with nautical antiques. Beaver sits on the other side of the desk, in a very low chair. Beaver's hair is about as neat as it ever gets and his shoes are shined.

CONTINUED

35 CONTINUED 35

FRED
Theodore, a good business is like a good ship. And on this ship, I'm the Captain...I'm tough on my men....

BEAVER
(finishes for him)
...but they respect you?

FRED
So true. My question to you, young Mr. Cleaver, is what makes you think you belong on this vessel?

BEAVER
Well, Mr. Rutherford, with Kimberly's fa...uh, my previous employer, I served as Head of Operations. I had a staff of four and was responsible for all the bookkeeping, tax records, and occasionally I had to clean out the coffee pot.

Beaver chuckles at his attempt at humor. Fred remains stone-faced.

BEAVER
(continuing)
I don't quite know how to sell myself. You know me...I'm a hard worker and I'm not the kind of guy who'd rob you blind.

FRED
Indeed. There's a lot of your father in you...chip off the old block, just like my Clarence.
(stands; offers hand)
Theodore, welcome aboard.

Beaver rises smiling...but before he takes Fred's hand, he must ask:

BEAVER
Mr. Rutherford, are you hiring me just because my father worked here for thirty-five years; your son is my brother's best friend, I dated your daughter and we always have Thanksgiving together?

CONTINUED

35 CONTINUED - 2 35

FRED
Let it suffice to say, it's always easier for a boy to get into Annapolis if his father's a graduate.

BEAVER
In that case, thank you for your time. See you in November.

Beaver heads for the door...but stops as Fred calls:

FRED
One moment, son.

Beaver stops. Fred crosses to him.

FRED
(continuing)
I always had you pegged as a damp raincoat, but I see I was way off course. Theodore Cleaver, I think you're the kind of man I could use beside me on the bridge.

Fred offers his hand again. This time Beaver shakes vigorously.

BEAVER
The bridge? Wow!..I mean, I'm very pleased. You've made the right decision.

FRED
That's why I'm the Captain.

Clarence "Lumpy" Rutherford comes through the door and observes in dismay.

FRED
(continuing)
My secretary will give you all the proper forms and you'll start next Monday, 0900 hours.

BEAVER
Yes, sir.
(turns; sees Lumpy)
Hey, Clarence. I guess we're going to be working together.

LUMPY
Congratulations, Theodore.

CONTINUED

35 CONTINUED - 3 35

BEAVER
See you all Monday...0900 sharp.

Beaver exits...and, as soon as the door behind him closes, Lumpy exclaims:

LUMPY
(with disbelief)
Daddy, you hired 'Beaver Cleaver'?

FRED
The boy's got the sea in his blood... which is more than I can say for you. Those Madison reports were supposed to be on my desk first thing this morning!

LUMPY
I had to go to the allergist.

FRED
Poppycock! The only thing you're allergic to is hard work. Now, get cracking on those reports.

LUMPY
Ay ay, Daddy.

Lumpy gives a half-hearted salute and shuffles out.

FRED
(calls after him)
And don't call me 'Daddy' at the office.

DISSOLVE TO

36 EXT. SHADOW LAKE CABIN - DUSK 36

On the side of the rented cabin, we find Wally splitting logs on a tree stump. Nearly half a cord is piled up around him. Wally splits another log as Mary Ellen crosses in from the cabin. She wears shorts over a leotard.

MARY ELLEN
How you doin'?

WALLY
My shoulder's getting a little tight. But we'll have plenty of firewood.

CONTINUED

36 CONTINUED 36

MARY ELLEN
We don't need a fire. Our cabin's hotter than a pizza oven.

WALLY
I don't know. I've seen the temperature drop fifty degrees overnight.

MARY ELLEN
Wally. What did we come up here to do this weekend?

WALLY
To relax.

Mary Ellen wraps her arms around Wally's neck.

MARY ELLEN
And...
(pecks him on the cheek)

WALLY
And because it's a good time to start a baby...I'm sorry, Mary Ellen, I'm not a machine. I can't just turn it on and off. I need to be in the mood.

MARY ELLEN
I can't believe this is the same man who came back from our Jamaican honeymoon without a tan.

WALLY
It didn't mean anything then. Sex was just for fun...
(covers)
Not that it isn't fun now, honey.

MARY ELLEN
Wally, I know you're feeling a lot of pressure about this....

WALLY
(interrupting)
Hey, I can handle pressure.

Wally slams the ax into the tree stump, then:

WALLY
(continuing)
Did I ever tell you about the Springfield game?

CONTINUED

36 CONTINUED - 2 36

MARY ELLEN
A million times.

WALLY
Six seconds left in the game, I take the pass and dribble across half court...
(begins acting it out)
They double team me, I look to pass, nobody's open. The crowd's counting down, 'three...two...one'...so I threw up a prayer -- swish, at the buzzer. Thirty-nine feet, I measured it after the game.
(beat)
Does that sound like a guy who doesn't come through when the chips are down?

MARY ELLEN
No.

WALLY
Then why do I have all this anxiety?

Mary Ellen lifts Wally's chin with her finger so she can make eye contact.

MARY ELLEN
Wally, don't you see? If you hadn't taken the shot, you wouldn't have won the game.

Mary Ellen takes Wally's hand and starts to lead him to the cabin.

MARY ELLEN
(continuing)
C'mon, it'll be easy. Just pretend you're sixteen and I'm a girl from across the lake.

WALLY
Yeah...Honey, what the hell are we gonna do with all this firewood?

As they enter the cabin, we:

DISSOLVE TO

37 INT. BEAVER'S OFFICE - THE FOLLOWING DAY 37

There are cubicles against the side walls and rows of desks in between. Generally, the whole building seems that it

CONTINUED

37 CONTINUED 37

must've looked modern, for 1962. Beaver is moving into his new cubicle. He hangs a framed poster, sets the picture he took of his sons on the desk, then sits back in his desk chair, puts his feet on the desk and savors the moment...until he leans back a little too far, and falls over backwards. Lumpy enters, laughing.

LUMPY
Nice play, Shakespeare.

Beaver rights himself and his chair.

BEAVER
Thanks, 'Lumpy.'

LUMPY
Hey, you better not call me that, 'Beaver.'

BEAVER
I was hoping we would get along here, but I think you've suffered permanent damage from being around Eddie Haskell so much.

LUMPY
(laughs)
That's pretty good. You're all right...Theodore.

BEAVER
Thanks, Clarence.

LUMPY
I got your Dad's office now.

BEAVER
Don't remind me. I get sea sick.

LUMPY
While he was here, he was real nice to me. We got pretty close.

BEAVER
So you expect me to be nice to you, too?

LUMPY
You'd better....

Unseen by Lumpy, Fred crosses and stops behind Lumpy and listens. Beaver's subtle gestures to warn Lumpy fall on deaf eyes.

CONTINUED

37 CONTINUED - 2 37

LUMPY
(continuing)
Because one day, they're going to put my old man in dry dock and then I'll be in charge. So if you play your cards right, you can have your Dad's old office, 'cuz I'll be in the big office, bossing everybody around.

FRED
I'd burn this place down before I'd let that happen.

Fred turns and exits. Lumpy follows, pleading.

LUMPY
(exiting)
Daddy, wait. Does this mean we're not playing in the father-son golf tournament?

Beaver sits back in his chair.

BEAVER
(sotto)
I think I'm gonna hate this place.

DISSOLVE TO

38 INT. OB-GYN OFFICE RECEPTION AREA - DAY 38

Wally sits uncomfortably between two very pregnant women. The door to the office opens and Wally jumps to his feet... another pregnant woman comes out. Wally slowly sits back down. Wally watches two small children play on the floor. He smiles, confident that soon he'll have one of his own.

Mary Ellen enters from the office. Wally jumps to his feet again and crosses to Mary Ellen.

WALLY
Mary Ellen...did we...are you?

Mary Ellen shakes her head "no". And on Wally's disappointed reaction, we:

DISSOLVE TO

39 EXT. DOWNTOWN MAYFIELD STREET - BUS STOP - 5:15 P.M. 39

Beaver is easily the best-dressed person at the bus stop.

CONTINUED

39 CONTINUED 39

He looks down the street, checks his watch, then picks up a newspaper out of the garbage and begins to read. While he does, the bus pulls up; it's quite full and by the time Beaver realizes it, he's the last person in line...except for a very old lady. Beaver is a gentleman and allows the old lady to go ahead of him. Beaver helps her up the stairs -- and, before he can board, the doors close in his face and the bus takes off. Beaver yells after it.

BEAVER
You can't do this to me! I got a monthly pass!

Beaver watches the bus recede in the distance...as a nifty 1965 Mustang Fastback GT, with a "For Sale" sign in the side window, comes towards Beaver from the opposite direction. Beaver watches it pass by him, then takes off after it on foot, running through traffic and down the street as fast as he can.

CUT TO

40 EXT. CLEAVER'S HOUSE - THAT NIGHT 40

The Mustang pulls into the driveway, with Beaver behind the wheel. He jumps out, tears off the "For Sale" sign, throws it in the trash can, takes a proud look, then jogs for the door.

CUT TO

41 INT. CLEAVER'S FOYER - CONTINUOUS ACTION 41

Beaver bursts through the door.

BEAVER
(calls upstairs)
Hey...Mom...Wally...C'mere, you gotta see this!

JUNE (o.s.)
In here, Beaver.

Beaver sees June in the living room, having coffee with Beaver's soon to be ex-wife.

KIMBERLY
Hello, Beaver.

Beaver crosses into the living room, suspiciously.

CONTINUED

41 CONTINUED 41

BEAVER
What are you doing here? Did something happen to Oliver or Corey?

KIMBERLY
No. Except for a missing shoe or a torn cape now and then, they're fine.

June rises and begins picking up the coffee cups.

JUNE
Well...I think I'll just take these into the kitchen. If you don't rinse a coffee cup right away, it leaves a ring.

June exits. Beaver and Kimberly stand silent for a beat, then:

BEAVER
I just got a new car. Well, it's not a 'new' car. A '65 Mustang GT. Near mint condition except for the transmission.

KIMBERLY
Why would you buy such an old car? When it breaks down, you'll never be able to get parts and...
(stops herself)
Well, that's your headache.
(checks watch; then)
I didn't expect you so late, so I'd better get right to the point.
(beat)
Beaver, I've been very unhappy for a long time now.

BEAVER
Why didn't you ever say anything?

KIMBERLY
I tried, you never heard me.
(beat)
I thought getting rid of you was the answer, but that still wasn't enough -- no offense.

BEAVER
None taken.

CONTINUED

41 CONTINUED - 2 41

KIMBERLY
But this has given me time to really focus on what I want...and I've decided to become a veterinarian....

Beaver squints in his usual confused manner, then:

BEAVER
Kimberly, I didn't even know you liked animals that much.

Kimberly sits Beaver next to her on the couch.

KIMBERLY
Listen to me. There are only seventeen vet schools in the whole country.

BEAVER
(still puzzled)
You want me to write you a recommendation?

KIMBERLY
No need, Beaver. I wasn't accepted at any of those schools. So the only alternative I have is to study in Italy.

Beaver stands in protest.

BEAVER
Now I see. You want me to drop my petition so you can drag my sons off to Italy and neuter cats.

KIMBERLY
(trying to interrupt)
Beaver....

BEAVER
Well, I'm not gonna let you get away with it.

KIMBERLY
Beaver, you're not listening again. I want <u>you</u> to take the boys.

BEAVER
You do? Then we're not going to have a long, drawn out custody battle?

CONTINUED

41 CONTINUED - 3 41

KIMBERLY
Not any more.
(beat)
It's a four-year program. There's no need to totally uproot them... This is very hard for me, but between what your mother told me and the change I see in you...I feel a lot better.

BEAVER
(sits back down)
I wish you'd told me yesterday, I'd have bought a station wagon.

KIMBERLY
I have to be in Turin to start my language classes on the first. So in three weeks, you take the boys.

BEAVER
That's not three weeks, it's only eighteen days!

KIMBERLY
Beaver...Theodore, you can handle this, can't you?

BEAVER
Oh sure, Kimberly...I guess.

And as Beaver once again stares quizzically into space, we:

CUT TO

42 FLASHBACK (ORIGINAL SERIES) - EXT. BILLBOARD - DAY 42

of Beaver falling into the giant bowl of soup again and again.

CUT TO

43 CLEAVER'S BACKYARD - LATER THAT NIGHT 43

June comes out the back door, putting a sweater over her shoulders. She crosses to the big tree in the backyard, stops, looks up and calls:

JUNE
Beaver, will you be joining us for dinner?

CONTINUED

43 CONTINUED 43
The camera tilts up the rope ladder to reveal Beaver hunched in his boyhood tree house.

BEAVER
Would it be okay if I ate up here tonight, Mom?

On June's reaction, we:

DISSOLVE TO

44 EXT. CEMETERY - DAY 44

We open on a headstone which reads:

Ward Cleaver
1910-1977
Beloved Father and Husband

Camera widens to reveal June, sitting on a bench at the foot of the grave. She sits quietly for a moment, then says:

JUNE
Ward, I'm worried about the Beaver.

SLOW FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN

45 EXT. MAYFIELD - DAY - THREE WEEKS LATER 45

Beaver's car drives past the WELCOME TO MAYFIELD sign. He is towing a small U-Haul trailer.

CUT TO

46 INT. BEAVER'S CAR - CONTINUOUS ACTION 46

Beaver's in the driver's seat, and Oliver and Corey are in the back. Oliver is wearing his Walkman. Corey is in his mask and cape.

BEAVER
Well, here we are, guys!

OLIVER
(sarcastic)
Whoopee.

Beaver reacts.

COREY
Dad....

BEAVER
Yes, Corey?

COREY
Dad, they got a McDonald's here?

BEAVER
Uh, no...but we got a Burgerland.

Oliver mimes a gagging motion to his younger brother.

COREY
Dad....

BEAVER
Yes, Corey?

COREY
Does Grandma have cable TV?

BEAVER
No...not yet.

COREY
Dad....

CONTINUED

46 CONTINUED 46

BEAVER
(getting a touch impatient)
Yes, Corey?

COREY
What do they got here?

BEAVER
(changing the subject)
Hey, you know what, guys? You've been so good, I'm going to get you a present. Anything you want.

OLIVER
Is this a bribe?

Beaver reacts, then composes himself and tries to be reasonable.

BEAVER
Hey, what kind of attitude is that? You should be happy. We're gonna make a fresh start together!

OLIVER
I don't want to live in the sticks.

BEAVER
Oliver, Mayfield is not 'the sticks.'

OLIVER
That's not what Mom used to say.

BEAVER
You've always loved staying at Grandma's. It'll be just like a vacation, except for school.

Beaver chuckles at his minor joke.

COREY
We gotta go to school?

OLIVER
Course we gotta go to school. You're a real airhead.

COREY
Bug off, mortal!

CONTINUED

46 CONTINUED - 2 46

Corey shoves Oliver. Oliver retaliates by pulling off Corey's mask.

COREY
(continuing)
Dad, he took my mask! He took my mask!

And instantly the boys are tussling about. Beaver tries to quell the disturbance and keep his eyes on the road.

BEAVER
Hey, guys, break it up...Come on, right now! That's an order... brothers don't fight...Corey, let go of his hair...Stop! You want me to get into an accident?

SMASH CUT TO

47 INT. CLEAVER DINING ROOM - THAT NIGHT 47

Beaver is seated in Ward's chair. He wears a foam neckbrace, which restricts his movement. The whole family is eating Chinese carry-out food, and the boys' attention is riveted to Wally.

WALLY
...And I heard the crowd starting to count down, four...three...two...so I turned and fired -- swish -- thirty-nine feet. I....

WALLY/MARY ELLEN
...measured it after the game.

OLIVER
Wow!

JUNE
(to Oliver and Corey)
And the trophy's still upstairs in your new room.

COREY
I thought you said it was your trophy, Dad?

BEAVER
No, I meant the little one next to it for...

CONTINUED

47 CONTINUED 47

BEAVER (Cont'd)
(under his breath)
...'Most Improved Speller.'

COREY
Oh.

An awkward silence falls over the room -- everyone turns their attention to their food...Oliver merely pushes his around. Mary Ellen decides to pay attention to Beaver.

MARY ELLEN
Beaver, how long before you get your car back?

BEAVER
They said I could pick it up tomorrow, but it'll take at least a week to dry out.

June notices Oliver isn't eating.

JUNE
Oliver, you haven't eaten anything but the cashews out of your chicken.

OLIVER
No, Grandma, didn't you see me eat the outside of my egg roll?

COREY
He eats the outside of onion rings, too.

JUNE
Well, that's hardly what I call a balanced diet.

BEAVER
Mom, don't start with him, he's gotten to be a picky eater.

WALLY
(to Oliver)
What's the matter? The cartons remind you of your dead goldfish or something?

OLIVER
No, Chinese stuff just tastes like it's not cooked yet.

CONTINUED

47 CONTINUED - 2 47

JUNE
Why didn't you say something? I'll be happy to fix you something else.

BEAVER
Mom, we're not gonna start making eight different meals. If Oliver doesn't like what we're having, he won't eat.

WALLY
(to Oliver)
Hey, you never know if you like something unless you try it.

Wally takes some crispy noodles and begins spreading them over Oliver's plate.

MARY ELLEN
Wally, you heard your brother....

Wally continues spicing up Oliver's food with sweet and sour sauce.

WALLY
(to Oliver)
Trust me, Ollie, Chinese food is like cereal. You gotta put junk on it before it tastes good.

BEAVER
Wally, I promise you, he won't eat it.

OLIVER
I'll try it.

Beaver is unpleasantly surprised. Wally slips a pair of chopsticks into Oliver's hand.

WALLY
And the best part is, if you use these, you can make a real mess of yourself and no one'll yell at you.

Oliver tries the food, everyone watches anxiously...Oliver swallows and declares:

OLIVER
Pretty good for something that doesn't come with French fries.

Wally laughs and playfully musses Oliver's hair.

CONTINUED

47 CONTINUED - 3 47

JUNE
Well, isn't this nice?

BEAVER
(forcing a smile)
Yeah, great.

Beaver displays his true feelings as he snaps a fortune cookie in half.

CUT TO

48 INSERT - BEAVER'S FORTUNE 48

It reads, "A good deed may hide the worst intentions."

49 BACK TO SCENE 49

as Beaver looks up at his brother, who he believes may be hiding "the worst intentions."

DISSOLVE TO

50 INT. CLEAVER MASTER BEDROOM - LATER THAT NIGHT 50

Mary Ellen is sitting at the desk going over some bills on a calculator. Wally is jogging/bouncing on a mini trampoline.

MARY ELLEN
...we have to be at the house tomorrow at two. We're getting a new estimate on all the paint.

WALLY
I thought Eddie already hired someone?

MARY ELLEN
There was a scheduling conflict. He won't be out of prison for another two to five years...Check forging.

WALLY
I could'a gotten him probation.
(beat)
Can't you handle the painter yourself? I was thinking of taking the boys to a ball game.

MARY ELLEN
I don't think that's such a good idea, Wally.

CONTINUED

50 CONTINUED 50

WALLY
C'mon, they'll have a great time; stuff their faces and it's 'Sweat Band Day.'

MARY ELLEN
(getting serious)
Wally, don't you think that's Beaver's territory?

WALLY
Hey, somebody's gotta help those kids adjust.

MARY ELLEN
But, you're not their father, he is. If you're really as concerned for your brother's welfare as you say you are, you'll let him work this out by himself.

Wally jumps off the mini trampoline.

WALLY
What do you expect me to do, just watch the guy go down in flames?

MARY ELLEN
Why do you assume he's not going to make it?

WALLY
Mary Ellen, the guy drove his car into the reservoir.

MARY ELLEN
Wally, I might be out of line, but I think you may be trying to fill your own needs at your brother's expense.

WALLY
Oh, c'mon, the Beaver's in a tight spot. Dad's not around...so who else is supposed to help smooth things over? That's what a family's all about.

MARY ELLEN
But it's your brother's family.

WALLY
I don't see where you draw the line.

CUT TO

51 INT. BEAVER'S BEDROOM - STILL THAT NIGHT 51

Corey and Oliver are sleeping in Wally and Beaver's old beds. Oliver is still wearing his Walkman. Beaver, no longer wearing the brace, sits on the edge of the desk, staring at them. June enters in her robe, carrying a heating pad. They speak quietly.

JUNE
Hi. I thought you might want the heating pad tonight. Feel better without the brace?

BEAVER
Yeah, by tomorrow, I'll be able to gargle.

June covers Corey's feet.

JUNE
Oh, look at them, so cute...they remind me of you and Wally.

BEAVER
Yeah, but I don't remind you of Dad, do I?

JUNE
Beaver, it hasn't been twenty-four hours yet.

BEAVER
It seems like a lot longer.

JUNE
Beaver, remember the summer we sent you to that camp...uh...uh....

BEAVER
(quotes)
'The man you want your son to be, comes home from Camp Menomonee.'

JUNE
Yes, and you were having the most terrible time.

BEAVER
My cabin burned down and a water moccasin bit me.

JUNE
Every day we'd get another letter begging us to bring you back to 'civilization.'

CONTINUED

51 CONTINUED 51

JUNE (Cont'd)
(beat)
Finally, after we drove all night to get there, you wouldn't leave. You were wearing war paint, so we weren't about to argue with you.

BEAVER
It was fun all along. I was trying so hard to have a bad time, I didn't notice.

JUNE
And it will be the same way with your boys...with the exception of the water moccasin.

June kisses Beaver on the cheek and heads for the door.

JUNE
(continuing)
Good night, Beaver. Don't worry.

June exits. Beaver crosses to Oliver and gently removes the Walkman, and then the earphones. Beaver sees the tape is still running and puts on the headphones and we hear:

INSTRUCTOR (v.o.)
(in English)
...The car is red.
(in Italian)
L' automobile e rossa.
(in English)
The car is red.
(in Italian)
L' automobile e rossa.
(in English)
The car is red....

On Beaver's hurt reaction, we:

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN

52 INT. HEALTH CLUB - DAY 52

Beaver and Gilbert are working out on machines. Gilbert is in gym shorts and a T-shirt...Beaver in his faded "State U." sweats.

GILBERT
You know, they got a great introductory offer here. Thirty visits for thirty dollars. And you get a locker.

BEAVER
Gilbert, I'm worried about my sons, not my biceps.

GILBERT
What did you expect, Beav? For the kids to act like nothing's changed and grow up exactly like you did?

BEAVER
What's wrong with that?

GILBERT
Beav, where have you been? We grew up in an era without calculators, Ayotollahs, double-digit inflation and Rosie Ruiz.
(beat)
Face it, Beav. We're dealing with a generation who are better educated and more worldly than we ever were.

BEAVER
It's that Sesame Street. Look at the junk we used to watch, Lassie, Rin Tin Tin, Huckleberry Hound... maybe that's why Kimberly wants to be a vet.

CUT TO

53 INT. HEALTH CLUB - SHORTLY THEREAFTER 53

Beaver and Gilbert are on two different machines. Beaver is beginning to strain.

CONTINUED

53 CONTINUED 53

GILBERT
Beav, you can't take it so personally. They're looking for somewhere to displace their negative feelings and you're the closest target.

BEAVER
What am I supposed to do? I'm trying to be their mother and their father and I'm not getting anywhere as either.

GILBERT
Beav, when you get hung up on roles, you build walls. You should be building bridges. Be their friend, like Wally is. Show them you love them...you know, they got a great Family Plan here. Only five hundred dollars for a full two years. Unlimited usage.

BEAVER
You really believe in this stuff, huh, Gilbert?

GILBERT
Definitely -- best tax shelter I ever had.

On Beaver's reaction, we:

DISSOLVE TO

54 INT. BEAVER'S BEDROOM - LATER THAT NIGHT 54

Oliver is lying on his bed, reading a comic book. There is a knock on the door and Beaver sticks his head in.

BEAVER
Oliver? May I come in?

OLIVER
It's your room.

Beaver opens the door all the way and enters, carrying a small guitar case, and department store bag.

BEAVER
I know how much you like music, so I brought you a little surprise.

CONTINUED

54 CONTINUED 54

OLIVER
(rises; then pleased)
A guitar?...

Beaver lays the case on the bed, and during the following, Oliver takes the guitar out and begins handling it.

OLIVER
For me? What's the catch?

BEAVER
Nothing, as long as you promise to take care of it, not ditch lessons or imitate that guy in The Who.

OLIVER
I promise...it's really cool.

BEAVER
Yeah, when I was a kid I always wanted to play the guitar. But somehow I ended up with an accordian. I didn't get invited to too many hootenannies.

OLIVER
Thanks, Dad.

Oliver bangs an open chord...bringing Corey, dripping wet, out from the bathroom. He has a towel wrapped around his waist, and another around his neck like a cape.

COREY
Wow! A guitar! What'd you bring me, Dad? A set of drums?

BEAVER
Corey...no, I brought you....

Beaver pulls a baseball glove out of the bag.

BEAVER
(continuing)
...a brand new A2000 XL.

Beaver hands it to a disappointed Corey.

COREY
(points)
And he got a guitar?..I don't even play baseball.

CONTINUED

54 CONTINUED - 2 54

BEAVER
That's okay. He doesn't play guitar. Now you both have something to learn. It's the national pasttime...you'll love it.

COREY
Well...I am a boy and I gotta start playin' baseball sooner or later.
(beat)
Thanks, Dad.

BEAVER
It's my pleasure.

Beaver exits proudly. Corey turns to Oliver.

COREY
But I'd rather learn how to play the drums.

DISSOLVE TO

55 EXT. CLEAVER HOUSE - SATURDAY MORNING 55

Wally jogs up to the front door.

CUT TO

56 INT. CLEAVER FOYER - CONTINUOUS ACTION 56

Wally jogs in. June and Mary Ellen are putting on their coats.

WALLY
Hi, I'm back. Where you guys going?

MARY ELLEN
Us 'guys' are going to have our eyebrows waxed.

JUNE
Did you have a nice run, Wally?

WALLY
Nah. I only did three miles.

JUNE
Good. Then you're not too tired to clean the storm gutters.

CONTINUED

56 CONTINUED 56

WALLY
Oh, Mom. Not today.

MARY ELLEN
Wally, your mother's been so nice to us...the least you can do is clean out the gutters.

WALLY
But the guys are coming over to watch the fight.

JUNE
You know, Mary Ellen, I tell everybody my children are grown. I thought I was telling the truth....

WALLY
(resigned)
And I'll fix the crack in the patio, too.

Wally and Mary Ellen kiss and ad-lib good-byes.

JUNE
(to Mary Ellen)
He's such a wonderful boy.

The door closes behind June and Mary Ellen. Wally shrugs and exits upstairs muttering to himself about the gutters. The camera holds and Beaver enters from the kitchen, wiping his hands on his apron. We follow Beaver into the living room where his sons are glued to a Woody Woodpecker cartoon on the TV. Oliver aimlessly strums his guitar as he watches.

BEAVER
Hey, I hope you guys aren't planning to sit around all morning and watch cartoons.

OLIVER
Nah, just until 3:30...then we're going to watch...
(in scary announcer's voice)
...They Came From Downstairs.

BEAVER
Wouldn't you rather go out and throw the ball around?

CONTINUED

56 CONTINUED - 2 56

COREY
I don't think so.

BEAVER
C'mon, it's a beautiful day out.

OLIVER
It's freezing.

BEAVER
(stern)
Look, boys, we're going outside, we're going to throw the ball around and we're going to have fun!

Beaver emphasizes his point by turning off the TV and we:

CUT TO

57 EXT. CLEAVER FRONT YARD - A SHORT TIME LATER 57

We pull off Wally on the roof, pulling leaves from the gutters, to reveal Oliver holding a bat, standing behind a makeshift plate. Corey is positioned where the outfielder would be. Beaver is on the "mound."

BEAVER
Okay, keep your eye on the ball, and swing level.

OLIVER
I know, I've seen George Brett's commercials.

Oliver spits in his hands, chokes up on the bat, and steps into the "box." Beaver tosses an underhand lob and Oliver punches it. The ball heads towards Corey, who studies its path -- then runs away from the ball.

BEAVER
C'mon, Corey, you could've had that one.

OLIVER
Dad, he's scared of the ball. All little kids are.

COREY
I am not a'scared.

Beaver crosses and picks up the ball.

CONTINUED

57 CONTINUED 57

BEAVER
The ball's not gonna hurt you, if you use your glove. That's why they invented them.

COREY
Then how come every team has a doctor?

CUT TO

58 EXT. CLEAVER'S ROOF - CONTINUOUS ACTION 58

as Wally looks up from his work to observe Beaver's progress.

CUT TO

59 BACK TO SCENE 59

Beaver crosses to Corey. He opens Corey's glove, palm up, and places Corey's other hand underneath it. Beaver takes the ball and drops it in the glove, three or four times.

BEAVER
See how easy? Piece of cake. Now, let's try it from a little further away.

Beaver backs up about ten feet.

OLIVER
Dad, you'd better not. You're gonna make him cry.

BEAVER
Nobody's going to cry. Here we go. Just watch the ball right into the glove.

Beaver throws the ball to Corey. Corey holds his mitt out, closes his eyes and turns his head. The ball hits Corey on the chest.

COREY
Ow!

BEAVER
That was close. This time we try it with your eyes open.

CUT TO

60 EXT. CLEAVER'S ROOF - CONTINUOUS ACTION 60

as Wally finds an old orange tennis ball in the gutter. He holds it, observes Beaver and Corey for a beat. Then:

COREY (o.s.)
No Dad...Time out...ow!

Wally makes a decision and heads for the ladder.

CUT TO

61 EXT. CLEAVER FRONT YARD - CONTINUOUS ACTION 61

Corey is lying on the ground, pouting.

COREY
I think I like soccer better. All you do is get kicked in the shins.

OLIVER
Here comes the waterworks.

COREY
(fighting tears)
Can I go inside now?

BEAVER
C'mon, Corey. If you throw in the towel now, you'll never be a Major Leaguer when you grow up.

COREY
Good, 'cause I wanna be a talk show host.

Wally crosses in, tossing the tennis ball up and down.

WALLY
Hey, Corey...let's try it with a tennis ball.

Wally squeezes the ball.

WALLY
(continuing)
See...it can't hurt ya, it's soft.

BEAVER
Wally, I'll handle this.

CONTINUED

61 CONTINUED 61

COREY
(pops to his feet)
Okay, Uncle Wally, I'll try it.

Beaver reacts, one-upped by Wally again, and steps aside.

WALLY
Heads up!

Wally throws the ball. Corey runs under and catches it. Corey is elated.

COREY
I caught it. I caught it, Uncle Wally!

OLIVER
(to Beaver)
It's a miracle.

WALLY
See, Corey? Nothing to it. Throw it back here, let's try again.

Beaver crosses to Wally.

BEAVER
That was really sneaky, Wally.

WALLY
What are you talking about?

BEAVER
Corey, Oliver, go inside.

Corey and Oliver exchange puzzled expressions.

COREY
But I thought we were supposed to have fun?

BEAVER
I don't want you to get overheated. Now, go on.

Corey and Oliver head for the front door, dragging the bat along with them.

COREY
(sotto; to Oliver)
Why can't grown-ups ever make up their minds?

CONTINUED

61 CONTINUED - 2 61

OLIVER
Let's hope it's just a phase he's going through.

Wally and Beaver watch them go...Lumpy and Eddie Haskell pull up in Eddie's car.

WALLY
Beav, I didn't mean to step on your toes. You were having some trouble and....

BEAVER
(interrupting)
...you didn't think I could handle it, did you?

WALLY
I mean, he was just lying there, screaming, and I knew he wouldn't be scared of a tennis ball.

BEAVER
I don't give a damn about the ball, Wally. I was trying to get him to trust me.

WALLY
(sincerely)
Ah, geez...guess I just wasn't thinking.

Wally puts his arm around Beaver. Beaver knocks Wally's arm off as Eddie and Lumpy approach.

BEAVER
Get your paws off me!

LUMPY
(to Eddie)
Gee, Eddie, looks like we came at a bad time.

EDDIE
Are you kidding?! We came to see a fight, didn't we?
(to Wally)
Deck him, Wally!

Eddie pounds his fist.

CONTINUED

61 CONTINUED - 3 61

BEAVER
Shut up, Eddie.
(to Wally)
All my life I've been operating in your shadow. No matter what I did, you were better.

EDDIE
(plays an imaginary violin)
You're tearing my heart out, Beaver.

Beaver ignores Eddie.

BEAVER
(to Wally)
And you're still not satisfied...now, you've got to be a 'big shot' to my kids.

EDDIE
(to Wally)
You gonna take that lip? C'mon, Wall, Lumpy and I'll hold him down and you can give him a pink belly.

Wally ignores Eddie.

WALLY
Somebody had to help make sure your kids didn't end up like all your pets.

BEAVER
I don't need your 'help' anymore.

WALLY
Good, 'cause I'm sick of holding your hand.

Lumpy jumps in between the boys.

LUMPY
That's enough, guys...now let's shake and make up.

EDDIE
(to Lumpy)
What are you, Jack, the United Nations? Get outta there, I want to see some fur fly.

CONTINUED

61 CONTINUED - 4 61

Eddie pulls Lumpy back.

BEAVER
(to Wally)
You couldn't wait to have kids of your own. So you had to move in on mine.

WALLY
I always thought you said stupid things just to get attention. Now I see it's because you're just plain stupid.

BEAVER
Oh yeah!?

Lumpy restrains Beaver.

LUMPY
Cut it out. You guys are brothers.

BEAVER
We're brothers, all right, but we're not friends.

Beaver turns and heads for the front door.

LUMPY
(to Wally)
And I used to think you were a nice guy.
(turns and follows Beaver)
Wait up, Theodore....

EDDIE
What happened, Wally? .I thought for sure you guys were gonna mix it up.
(shadow-boxes for a beat)

WALLY
Eddie, when's the house going to be finished?

EDDIE
I don't know. About a month, if my crew doesn't get deported.

CONTINUED

61 CONTINUED - 5 61

WALLY
Then you better get to work, we're moving in tonight.

Wally turns and heads for the house, and on Eddie's humbled expression, we:

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN

62 EXT. WALLY'S NEW HOUSE - A FEW DAYS LATER 62

Various workmen's pickup trucks are parked in the driveway along with a moving van. The house is a swarm of activity. Mary Ellen is with the Painter. All the window shutters are leaning against the side of the house. Beside them is a sheet of plywood with thirty or more six-inch wide stripes, each a different variation of the same color. The Painter paints another stripe.

MARY ELLEN
(thinks; then)
No. It's too mauve. I'm looking for more of a...sandlewood.

CUT TO

63 INT. WALLY AND MARY ELLEN'S KITCHEN - CONTINUOUS 63

Eddie and two of his men are inspecting the faucet in the kitchen sink. Eddie turns off the water and turns to Worker One.

WORKER ONE
But Eddie, people are used to having the cold on the right and the hot on the left.

EDDIE
Forget it. Just switch the knobs, Clyde. By the time they catch on, the check will have cleared.

Eddie starts to cackle but stops on a dime as June enters.

EDDIE
(continuing; turning on the charm)
Well, good afternoon, Mrs. Cleaver.

JUNE
Still here, Eddie?

EDDIE
(turning on the charm)
Actually, we were just completing our quality control phase. You

CONTINUED

63 CONTINUED 63

EDDIE (Cont'd)
know, at Haskell Construction, we don't just build houses, we build homes.

Eddie smiles.

JUNE
Well, in every home I've ever seen, the bathroom doors swing in, not out.

EDDIE
I'll get the men right on it.

JUNE
Oh good, that'll free you to do something about this sink -- the hot and cold are all mixed up.

EDDIE
Thank you for bringing that to my attention, Mrs. Cleaver.

June turns to exit and Eddie stops her by saying:

EDDIE
(continuing)
And Mrs. Cleaver....

JUNE
I know, Eddie. This is a lovely dress.

June exits into the living room.

CUT TO

64 INT. WALLY AND MARY ELLEN'S LIVING ROOM - CONTINUOUS ACTION 64

June enters from the kitchen. We see a parade of workmen and tradespeople scurrying about. Wally enters through the front door, carrying a carton marked "books". June observes the pandemonium.

JUNE
Wally, I'm glad I caught you.

WALLY
Mom, if you're going to start up about the Beaver again, I'm not interested.

JUNE
Well, as long as you brought it up, I think it's time you two mended your fences.

CONTINUED

64 CONTINUED 64

WALLY
Mom, the guy told me to stay out of his life and I'm going to.

JUNE
But Wall, you know you have to be more flexible when it comes to the Beaver.

WALLY
Mom, he's thirty-three years old. When are you going to stop making excuses for the little goof.

JUNE
Wally, Beaver didn't really mean what he said. You have to give him a chance.

WALLY
I'm tired of giving him chances. The next time he falls on his face, I'm not going to be there to help him pick up the pieces.

CUT TO

65 EXT. WALLY AND MARY ELLEN'S HOUSE - PARALLEL ACTION 65

The Painter sits on the lawn, eating lunch. Mary Ellen is trying her hand at mixing the color she wants. She brushes the paint on the wood, admires it, then turns to the Painter.

MARY ELLEN
What do you think?

PAINTER
Well, there's just a shade too much pink for my taste.

Mary Ellen sighs and begins mixing another color as we:

DISSOLVE TO

66 INT. OLIVER AND COREY'S BEDROOM - DAY 66

We open on a tight shot of the framed black and white photo of Wally and Beaver, which has been sitting on top of the dresser since 1959. Beaver's hand comes into frame, removes the picture and replaces it with a similarly posed color photo of Oliver and Corey.

DISSOLVE TO

67 INT. CLEAVER KITCHEN - A FEW DAYS LATER 67

June is behind the island counter chopping vegetables with a Cuisinart. Corey enters with his new friend, a black kid named Marcus Garvey...who also wears Super Hero garb. During the following, the boys help themselves to some cookies.

COREY
Hi, Grandma. This is Marcus Garvey. We're such good friends, we even have to sit apart in class.

JUNE
Hello, Marcus.

June turns, sees Marcus and is relieved to see another boy in a colorful costume.

JUNE
(continuing)
My, what an original costume.

MARCUS
Thanks, I designed it myself.

Marcus models for June.

JUNE
Well, I can't imagine what that would cost in a store.
(to Corey)
didn't your brother walk home with you?

COREY
Nah, he was playing with some kids at school, so he pretended he didn't know me.

JUNE
Well, that's no way for brothers to act.

COREY
Why not? Uncle Wally did the same thing to Dad in the bathroom at the movie theatre.
(beat)
Can we go upstairs and play now?

JUNE
Go ahead....

CONTINUED

67 CONTINUED 67

The boys head for the door. June calls after them.

JUNE
(continuing)
Just remember. I prefer you took off your dirty clothes before you put them down the laundry chute.

The boys react, disappointed.

MARCUS
Now what are you going to do?

The boys exit, and we:

CUT TO

68 INT. COREY AND OLIVER'S BEDROOM 68

Corey and Marcus enter.

MARCUS
You can't jump down the laundry chute...you don't have video games...I should have gone home with the Fox twins. They still got candy left over from Halloween.

COREY
(defensive)
Well, I got a whole space station.

MARCUS
I guess it's better than nothing.

Corey opens the closet and digs out a space station toy. Marcus points to Oliver's guitar on the shelf.

MARCUS
Hey. You got a guitar? Let's jam!

COREY
Nah, it's my brother's. He'd get real mad.

MARCUS
You're not afraid of him, are you?

COREY
Never -- except when he beats me up.

CONTINUED

68 CONTINUED 68

MARCUS
C'mon. He'd never know.

COREY
We'd better not. I'm not s'posed to.

MARCUS
(egging him on)
Who said anything about playing it? We can just look at it.

COREY
I guess so...as long as we just look at it.
(beat)
Gimme a boost.

Marcus cups his hands. Corey puts his foot in and is boosted up to the height of the shelf. Corey grabs the guitar case. He starts edging it off the shelf. Suddenly, the guitar slips. Corey covers his face with his hands to avoid being hit by the guitar...he loses his balance and falls onto the guitar case. SFX: Guitar breaking.

Corey rises. He's okay. The boys stare at the case, then at each other. Corey kneels down next to it. He starts to open it. Marcus kneels next to Corey. Corey slowly opens the case. The boys look in. They react to the damage. Corey closes the case.

MARCUS
Man, you're really gonna get it now. See ya.

Marcus heads for the door. On Corey's panicked expression, we:

CUT TO

69 EXT. GRANT AVENUE SCHOOL - DAY - PARALLEL ACTION - ESTABLISHING SHOT 69

CUT TO

70 INT. GRANT AVENUE SCHOOL HALLWAY - CONTINUOUS ACTION 70

Beaver walks down the hallway and as he enters the Principal's office.

CUT TO

71 FLASHBACK (ORIGINAL SERIES) - INT. GRANT AVENUE SCHOOL CLASSROOM - DAY 71

Beaver hesitantly enters a classroom and asks his former teacher (sitting at her desk):

BEAVER
You wanted to see me, Miss Landers?

CUT TO

72 INT. PRINCIPAL'S OFFICE - THE PRESENT - CONTINUOUS ACTION 72

Beaver's former teacher, Miss Landers, is now the Principal. She is sitting at her desk. Beaver is standing to the side. He seems very upset.

MISS LANDERS
Yes, Theodore.
(beat)
On the whole, I think Oliver and Corey have adjusted to their new situation quite well.

BEAVER
Miss Landers, dads don't get dragged out of meetings because their kids did something good.

MISS LANDERS
That's true, Theodore. I'm afraid Oliver and some other boys were spray painting graffiti on the side of the gym...Oliver and another boy were the only ones who didn't get over the fence in time.

BEAVER
Oh, I think I saw his work on the way in...it's a good likeness of you.

MISS LANDERS
I would prefer Oliver demonstrated his artistic ability in class, and that he painted clothes on me.

BEAVER
Miss Landers, I feel real bad about this. I will take care of the damage, and I promise nothing like this will happen again.

CONTINUED

72 CONTINUED 72

MISS LANDERS
Well, Theodore, I'm sure you'll be as fair with Oliver as your father was with you.

BEAVER
I'm trying, Miss Landers, believe me, I'm trying.

CUT TO

73 INT. PRINCIPAL'S OUTER OFFICE - MOMENTS LATER 73

as Beaver and Miss Landers come out of her office. They cross to the Vice Principal's office and Eddie Haskell enters from the hallway.

EDDIE
Good afternoon, Miss Landers, Theodore. I understand young Edward's been exhibiting his mischievous side again.

MISS LANDERS
That's one way of looking at it, Eddie.

She opens the door to the Vice Principal's office and calls:

MISS LANDERS
(continuing)
Boys, your fathers are here.

After a beat, Eddie Haskell, Jr. and Oliver emerge. Their hands have some paint on them.

EDDIE JR.
(as phony as his father)
Why, good afternoon, Dad. There seems to be a slight case of mistaken identity here....

Eddie takes Eddie Jr. by the shoulder of his jacket and pulls him towards the door.

EDDIE
C'mon, you little felon. When I get through with you, you're going to be stamping license plates for go-carts.

Eddie and son exit.

CONTINUED

73 CONTINUED 73

OLIVER
Dad....

BEAVER
(interrupting)
We'll talk about it when we get home. Thanks again, Miss Landers.

Beaver puts his arm around Oliver and they head for the door.

CUT TO

74 FLASHBACK (ORIGINAL SERIES) - INT. WARD'S DEN - EARLY EVENING 74

From the Sweatshirt Monsters episode, Ward delivers a speech to thirteen-year-old Beaver about peer pressure, ending with Beaver understanding where he went wrong.

CUT TO

75 INT. WARD'S DEN - PRESENT - LATER THAT DAY 75

Beaver sits on the edge of the desk, his arms folded. Oliver is seated in the high-back chair.

BEAVER
Oliver, I'm very disappointed in you.

OLIVER
Me, too. I got caught.

BEAVER
You never should've been involved in the first place.

OLIVER
Dad, all the guys were doin' it.

BEAVER
So, what if all your friends jumped off the Empire State Building?

OLIVER
I guess I wouldn't have any friends.

BEAVER
(continues rationally)
Look, nobody understands more about peer pressure than I do. But if these guys were really your friends, they would have shared the blame. I

CONTINUED

75 CONTINUED 75

BEAVER (Cont'd)
don't think these are the kind of kids you should be hanging around with.

OLIVER
It's not my fault. The guys I wanna hang around with live in our old neighborhood, where we'd still be living if you didn't get divorced.

BEAVER
That's not the issue.

OLIVER
It never is. You never want to talk about what happened with Mom.

BEAVER
Don't try and turn the tables on me, young man. You did something wrong and now you're gonna pay for it.

Oliver rises defiantly and heads for the sliding door.

BEAVER
(continuing)
Where do you think you're going?

OLIVER
I don't have to take this from you.

Oliver parts the doors and heads out.

CUT TO

76 INT. FOYER - CLEAVER HOUSE - CONTINUOUS ACTION 76

Oliver heads for the stairs. Beaver holds in the doorway.

BEAVER
Yes you do. I'm your father.

Oliver starts up the stairs.

BEAVER
(continuing)
Come back here this minute.

Oliver ignores him.

CONTINUED

76 CONTINUED 76

BEAVER
(continuing)
Oliver, I'm giving you to three. One...two...three....

Oliver disappears up the stairs. June enters from the kitchen.

JUNE
What happened, Beaver?

BEAVER
Nothing. I just sent Oliver to his room.

Beaver walks casually to the stairs, then bounds up them two at a time.

CUT TO

77 INT. OLIVER AND COREY'S BEDROOM - CONTINUOUS ACTION 77

Oliver enters and slams the door. Corey quickly closes the guitar case which rests beside him on the bed.

OLIVER
Watch out. Dad's on the warpath.

COREY
Then you probably don't want to play your guitar.

Beaver enters. He's all business.

BEAVER
I'm not through with you, Oliver.

COREY
(interrupting)
Hi, Dad.

BEAVER
Hi, Corey.
(to Oliver)
I tried talking this out with you, but I see there's only one way to teach you a lesson.
(beat)
Everyday for two weeks when you get home from school, you'll come to your room and stay here, alone. You'll have no company, no television and no guitar.

CONTINUED

77 CONTINUED 77

Corey looks skyward, thankful that his prayer has been answered.

OLIVER
Murderers get off easier.

BEAVER
You should have thought about that before you became a mural painter.

Beaver picks up the guitar case...he hears the neck rattle inside. Beaver notices the dented case, then shakes it.

COREY
I didn't hear anything unusual.

Beaver opens the guitar case and pulls out the guitar...the neck has been broken clean, but the strings are still attached. Oliver is as surprised as Beaver.

COREY
(continuing)
Must've been an earthquake...or termites...
(lowers eyes)
...or maybe I did it on accident.

BEAVER
(getting angry)
What's wrong with you two? You have no respect for anyone's property. Do you?

No response from the two boys.

BEAVER
(continuing)
Well?

COREY
I guess not.

BEAVER
How can you say that?

COREY
You just said we didn't.

BEAVER
What goes through your heads? I'm trying to build a new life for us

CONTINUED

77 CONTINUED - 2 77

BEAVER (Cont'd)
here, and you're fighting me every step of the way.
(then)
Corey, you're grounded, too. Is that clear?

COREY
Yes, sir.

Beaver quickly removes Corey's cape. Corey pouts but offers no resistance. Beaver exits. After a beat, Corey crosses to the dresser. During the following, Corey pulls open a drawer, takes out and puts on a different cape.

COREY
(continuing)
Boy, he was really mad. Did you see the little vein on his forehead?
(beat)
I was gonna tell you about the guitar. It really was an accident.

Oliver joins Corey at the dresser.

OLIVER
That's okay. I'd rather travel light.

COREY
Travel? Where you going?

OLIVER
Not me, us. We're splitting.

COREY
But you heard Dad, we're grounded. We can't run away for at least two weeks.

OLIVER
(sotto)
What an airhead.

Oliver begins to pack as we:

FADE OUT

END OF ACT SEVEN

ACT EIGHT

FADE IN

78 EXT. CENTENNIAL PARK, MAYFIELD - NIGHT 78

Beaver is a lonely figure as he scans the area with his flashlight, calling:

BEAVER
Corey...! Oliver...! Where are you?

DISSOLVE TO

79 EXT. MAYFIELD ROADSIDE - NIGHT - PARALLEL ACTION 79

Corey and Oliver are hitchhiking. Corey is wearing his cape. The boys are starting to get cold and tired. Oliver holds a handmade sign which announces their destination as "Italy." Another car passes them by, then:

COREY
Ollie, I don't think this is the right night to run away. Maybe we should go back...eat, sleep...get an education....

OLIVER
You can go crawling back if you want, but I'm gonna live with Mom.

COREY
But we don't even know where Italy is.

OLIVER
It's easy to find -- it looks just like a boot.

COREY
Oh yeah.

CUT TO

80 INT. WALLY'S CAR - CONTINUOUS ACTION 80

Wally is on his way home from work. He is singing along with the radio.

WALLY
(singing)
'Hello, Marylou...

CONTINUED

80 CONTINUED 80

WALLY (Cont'd)
Good-bye heart.
Well, hello Marylou....'

Wally sees Oliver and Corey on the other side of the street and stops singing.

CUT TO

81 EXT. SAME STREET - NIGHT - CONTINUOUS ACTION 81

Wally whips a U-turn, stops in front of his nephews and gets out of the car.

OLIVER
(feigning innocence)
Why, Uncle Wally. Small world, isn't it?

WALLY
(taking control)
If I didn't know better, I'd say you guys were running away.

COREY
Yeah, we are...a little bit. But mostly we're just changing parents.

OLIVER
You're not going to turn us in, are you?

WALLY
No, you guys seem to know what you want.
(beat)
Got enough money?

Corey holds up a knotted, stretched-out sweat sock, nearly half-filled with change.

COREY
Sure, a whole sockful.

Oliver holds up traveler's checks.

OLIVER
And these traveler's checks from my Washington trip.

CONTINUED

81 CONTINUED 81

WALLY
(nods, impressed, then)
Your passports up to date?

Corey hands two passports to Wally.

COREY
They should be. Mom got these for us right before she left.

Surprised, Wally takes a peek at them.

WALLY
Nice picture.
(hands the passports back)
All you need now is your shots.

Corey and Oliver react, horrified.

OLIVER
Shots?!

CUT TO

82 INT. BURGERLAND DINING AREA - SHORTLY THEREAFTER 82

Wally, Corey and Oliver are seated at a table, finishing their hamburgers. Wally begins cleaning up the burger wrappers and empty drinks.

WALLY
Well, this is the last hamburger you'll have for a while. But you're gonna love Italy...the ruins, the art...the churches.

OLIVER
Uncle Wally, don't you think we're a little old for reverse psychology?

WALLY
Yeah, I guess so.
(beat)
I'm not gonna tell you what to do. But guys, you'd really be hurting your dad. You're everything to him.

OLIVER
Oh c'mon -- we wouldn't even be living with him 'cept we got dumped here.

CONTINUED

82 CONTINUED 82

WALLY
That's not ture. From the minute he got here all your dad thought about was you.

COREY
Our dad?

WALLY
Yes.
(beat)
I don't know if you know this, but he was going to court to fight for custody. You think he'd go through all that if he didn't love you?

OLIVER
Uncle Wally, if Dad's such a great guy, how come you won't even talk to him on the phone?

The point is not lost on Wally.

WALLY
Oliver, everybody says things they don't mean...makes mistakes. But when you really care about somebody, you've got to give them another chance.

COREY
Boy, things were a lot easier an hour ago when we just hated Dad.

DISSOLVE TO

83 INT. CLEAVER'S FOYER - LATER THAT NIGHT 83

Beaver bursts through the front door.

BEAVER
(calling)
Mom! I looked everywhere. I'm calling the police!

Beaver heads for the phone at the bottom of the stairs as June comes down the stairs.

JUNE
Beaver, wait. They're upstairs.

BEAVER
The police? What happened now?

CONTINUED

83 CONTINUED 83

JUNE
No, the boys. Wally brought them home.

And as Beaver hangs up the phone and starts upstairs, we:

CUT TO

84 INT. COREY AND OLIVER'S BEDROOM - THE PRESENT - CONTINUOUS 84

The room is dark. Beaver slowly opens the door and the light from the hall reveals Corey and Oliver asleep in their beds. Corey is wearing Super Hero pajamas. Beaver crosses between the beds. He pulls the blanket over Corey's feet and gives him a kiss. Then he leans over and kisses Oliver.

OLIVER
(sleepy)
Dad?

BEAVER
(sits on edge of bed; softly)
Hi, Ollie.

OLLIE
Are you mad?

BEAVER
Shhh, your brother's asleep.

COREY
(pops up)
No, I'm not.
(beat)
Are you mad?

BEAVER
Well, I'm feeling a lot of things right now...and mad's definitely one of them.

Corey gets out of bed and sits on the other side of Beaver.

OLIVER
Dad, running away was really dumb, huh?

BEAVER
Hey, all kids run away. I used to. Once I even tried to put myself up for adoption.

CONTINUED

84 CONTINUED 84

COREY
Did it work?

BEAVER
Sort of. It helped me find out how much my parents really loved me.

COREY
Dad, I think we found out the same thing tonight.

OLIVER
Yeah, and we never even gave you a chance.

BEAVER
Well, maybe I haven't deserved one. I moved you here, took you away from your friends, changed your whole life and never even told you why.

OLIVER
That's true.

BEAVER
I guess I didn't really want to face up to the truth...see, I always want to blame everyone else for my mistakes, but this time I can't.
(beat)
I never really thought of myself as a grown-up, but one morning I looked in the mirror and I saw that I was one...Instead of being happy for eveything I had, all I could think about was what I'd lost. I wasn't being a good husband or father, only going through the motions.

June, walking by, stops in the hall and listens.

BEAVER
(continuing)
Your mom and I had problems but the big one was, I stopped expecting anything from myself. Until, finally, she didn't expect anything from me, either.

Corey and Oliver are holding back tears. Beaver draws them close to him.

CONTINUED

84 CONTINUED - 2 84

BEAVER
(continuing)
But it won't happen again. If there's one thing I learned in this house, there's nothing more important than family...I know I'm not the perfect father. But I'm trying hard and I'll always be here for you whether you hit a home run or break a window.
(beat)
I love you both so much and if we trust each other and work together, I know we're going to be a great family.

Corey and Oliver respond by embracing their father.

OLIVER
I love you, Dad.

COREY
Me, too.

Beaver holds the boys tight and gives each a kiss. In the doorway, June wipes away a tear and, satisfied, continues on down the hall. Beaver and the kids are still holding each other. Then:

COREY
(continuing)
Dad, are we still grounded?

BEAVER
Yes, Corey.

COREY
Just checking.

DISSOLVE TO

85 INT. WALLY AND MARY ELLEN'S HOUSE - THE PRESENT - LATER THAT NIGHT 85

The carpeted room is empty except for a stack of packing cartons. Wally and Mary Ellen are lying on the floor with a checkered tablecloth and a bottle of wine in front of them, like they were having an indoor picnic. Mary Ellen is nestled next to Wally. They are listening to an old Johnny Mathis record.

CONTINUED

85 CONTINUED 85

WALLY
(scans the room proudly)
You know, honey, building this place was a royal pain and the interest rates are ridiculous...but all of a sudden, I don't mind.

MARY ELLEN
Yeah, maybe next year we can afford furniture.

The doorbell rings. Wally jumps to his feet and jogs to the entrance hall.

WALLY
Pizza!

Wally opens the front door and is surprised to find an awkward Beaver standing there.

WALLY
(continuing)
Oh, Beav, I thought you were the delivery boy.

BEAVER
(looks down at himself)
Must be the clothes.

Beaver and Wally remain on either side of the door.

WALLY
(defensive)
Listen, Beav, about the kids...I wasn't trying to interfere. I was just driving home from work and I saw a cape out of the corner of my eye....

BEAVER
(interrupting)
That's okay, Wally -- you help me even when you aren't trying to.
(beat)
The kids and I came a long way tonight. But, we still have some unfinished business.

WALLY
I feel real bad about that fight. I was way out of line.

CONTINUED

85 CONTINUED - 2 85

BEAVER
Nobody's gonna give me any medals for diplomacy.

WALLY
To tell the truth, I kind of got a kick out of you. It took a lot of guts to chew me out in front of the guys and everything.

Beaver and Wally chuckle.

WALLY
(continuing)
You know, I've been giving this a lot of thought and maybe the trouble is, we've changed but our relationship hasn't.

BEAVER
Yeah, I guess it's tougher for brothers.

WALLY
But I think it'll be easier for us because we're friends, too.

BEAVER
Wally...I feel like hugging you.

WALLY
C'mon, Beav, don't start getting mushy on me.

Wally throws his arm around Beaver and escorts him into the house. Beaver puts his arm around Wally, and as the front door closes, we:

DISSOLVE TO

86 INT. CLEAVER FOYER - THE FOLLOWING MORNING 86

Beaver, dressed for the office, comes out of the kitchen carrying two lunch boxes. He calls upstairs.

BEAVER
C'mon, guys, if you're late again, Miss Landers'll make me stay after school and clap erasers.

Oliver comes downstairs and Beaver hands him his lunch box.

CONTINUED

86 CONTINUED 86

OLIVER
Hey Dad, Eddie Jr.'s selling his dead snake. Can I buy it?

BEAVER
What are you going to do with a dead snake?

OLIVER
I figure I can still scare girls with it until it starts to stink.

BEAVER
We'll talk about it.

OLIVER
(taking it well)
I didn't think so. Bye, Dad.

Oliver kisses Beaver and exits as Corey runs down the stairs, grabs his lunch box from Beaver and heads for the door. Beaver stops him by saying:

BEAVER
Corey, wait...aren't you forgetting something?

COREY
Oh, yeah...
(turns back and kisses Beaver good-bye)

BEAVER
Thanks, but I meant your cape.

COREY
Oh, Dad, that's kid stuff. See ya.
(runs out the door calling)
Wait for me, Ollie!

Beaver waves after them, then starts searching for something. As he continues, he calls:

BEAVER
Mom, have you seen...?

And before he can finish, June reaches the landing holding Beaver's briefcase.

CONTINUED

86 CONTINUED - 2 86

JUNE
It's right here, Beaver.

Beaver takes the briefcase, and June continues down the stairs.

BEAVER
Thank you, Mom.

JUNE
Beaver, do you think you could meet me down at Wally's office sometime this afternoon?

BEAVER
If I'm real nice to Mr. Rutherford, I could probably get some shore leave. What's up?

JUNE
I need you to sign some papers. You see...I've decided to take one of those condos on Miller's Pond, and I'm selling the house.

BEAVER
(reacting strongly)
Mom, you can't do that! I mean, you can...but it just wouldn't seem right for another family to live here.

JUNE
I feel the same way. That's why I'm selling it to you.

BEAVER
(stunned)
Really?..Gee, Mom, I don't think I can afford it.

JUNE
Oh, you know me, Beaver. I won't drive a hard bargain, but I do insist on being invited over for dinner once a week.

BEAVER
Mom, are you sure I can't talk you into staying with us?

CONTINUED

86 CONTINUED - 3 86

JUNE
(smiles)
No, Beaver, I once figured it out... I've cooked over 19,000 meals, washed nearly 80,000 socks and vacuumed my way three times around the world...now it's your turn.

BEAVER
Mom, you don't mind if I get mushy, do you?

JUNE
Not at all, Beaver.

BEAVER
(hugging her)
I love you.

DISSOLVE TO

87 INT. DEPARTMENT STORE - 4:00 P.M. - A FEW DAYS LATER 87

We find Wally riding up an escalator. A note in his hand reads to meet Mary Ellen on the third floor, north corner, at four o'clock. Wally gets off the escalator and begins crossing through various furniture displays. Suddenly, Wally stops in his tracks and grins.

CUT TO

88 WALLY'S POINT OF VIEW - BABY FURNITURE DEPARTMENT - CONTINUOUS ACTION 88

Checking out a crib, Mary Ellen senses Wally behind her, turns and smiles. Wally crosses in, saying:

WALLY
Mary Ellen, you're....

MARY ELLEN
I sure am.

WALLY
This is even better than the Springfield game!

Mary Ellen raises her palm and she and Wally give the "high-five", and kiss, and we:

DISSOLVE TO

89 EXT. CEMETERY - DAY 89

June, once again, is sitting on the bench at the foot of Ward's grave.

JUNE
Ward, I wish you could see how well your family's doing. You'd be so proud of your boys....

DISSOLVE TO

90 INT. SODA SHOPPE - DAY 90

Beaver sits between Corey and Oliver at the counter. They have milkshakes in front of them. Corey and Oliver blow their straw-wrappers across the counter. Beaver only manages to blow a hole in his wrapper. Beaver, Corey and Oliver laugh.

JUNE (v.o.)
Ward, I think Beaver's really coming into his own as a parent.

DISSOLVE TO

91 EXT. WALLY AND MARY ELLEN'S HOUSE - DAY 91

A banner is strung over the front door which reads, "Welcome Home". Wally's T-Bird has just pulled up in the driveway. Mary Ellen hands Wally the baby and gets out of the car. The front door opens and June, Beaver, Corey, Oliver, Eddie Haskell and Lumpy rush out to greet them. Beaver shoots home movies.

JUNE (v.o.)
And as much as Wally and Mary Ellen wanted children, I don't think they realize the joy that little Ward would bring into their life. He's just a doll. He's got Mary Ellen's eyes, Wally's chin, and, of course, the Cleaver ears.

DISSOLVE TO

92 EXT. CLEAVER HOUSE - DAY 92

Beaver and his sons are playing baseball on the front lawn. Beaver winds up, pitches the ball to Corey...Corey connects solidly. Beaver proudly watches the ball sail over his head...Oliver leaps in vain for the ball...which sails over his head -- and through their neighbor's window. Corey and Oliver run for the house leaving Beaver to pay the price. Beaver gestures for them to stop.

CONTINUED

92 CONTINUED 92

JUNE (v.o.)
Now I know that all the time, patience and love we gave them was worth it...I think Wally and Beaver have turned out exactly the way we thought they would....

DISSOLVE TO

93 EXT. PINE STREET - DAY 93

As in the Leave It To Beaver end credits, Beaver (along with a playful Corey and Oliver), and Wally, pushing the stroller with Mary Ellen at his side, walk up Pine Street toward the Cleaver house....

JUNE (v.o.)
And Ward, I'm not worried about the Beaver anymore.

The Cleavers continue toward camera, the traditional end theme hits a cresendo, and we:

FADE OUT

THE END